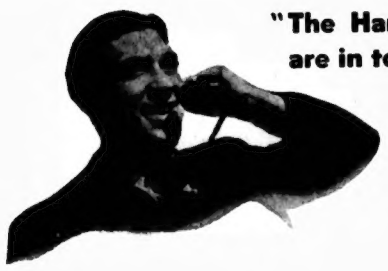
Kine WEEKLY

WAR DAMAGE: C. E. A. ADVICE

See page 3

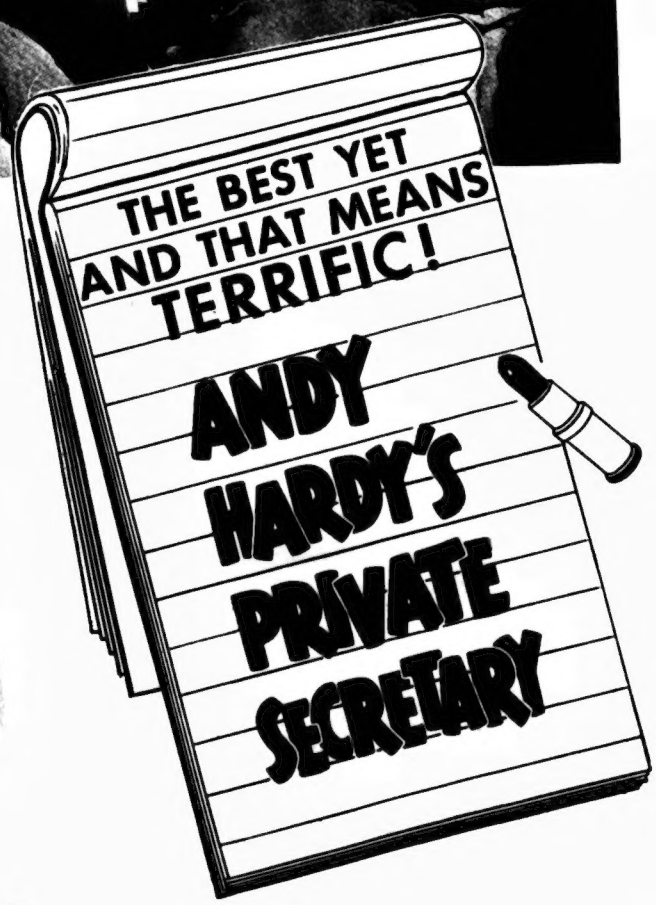


"The Hardy's are in town!"

"The Hardy's are in town!"

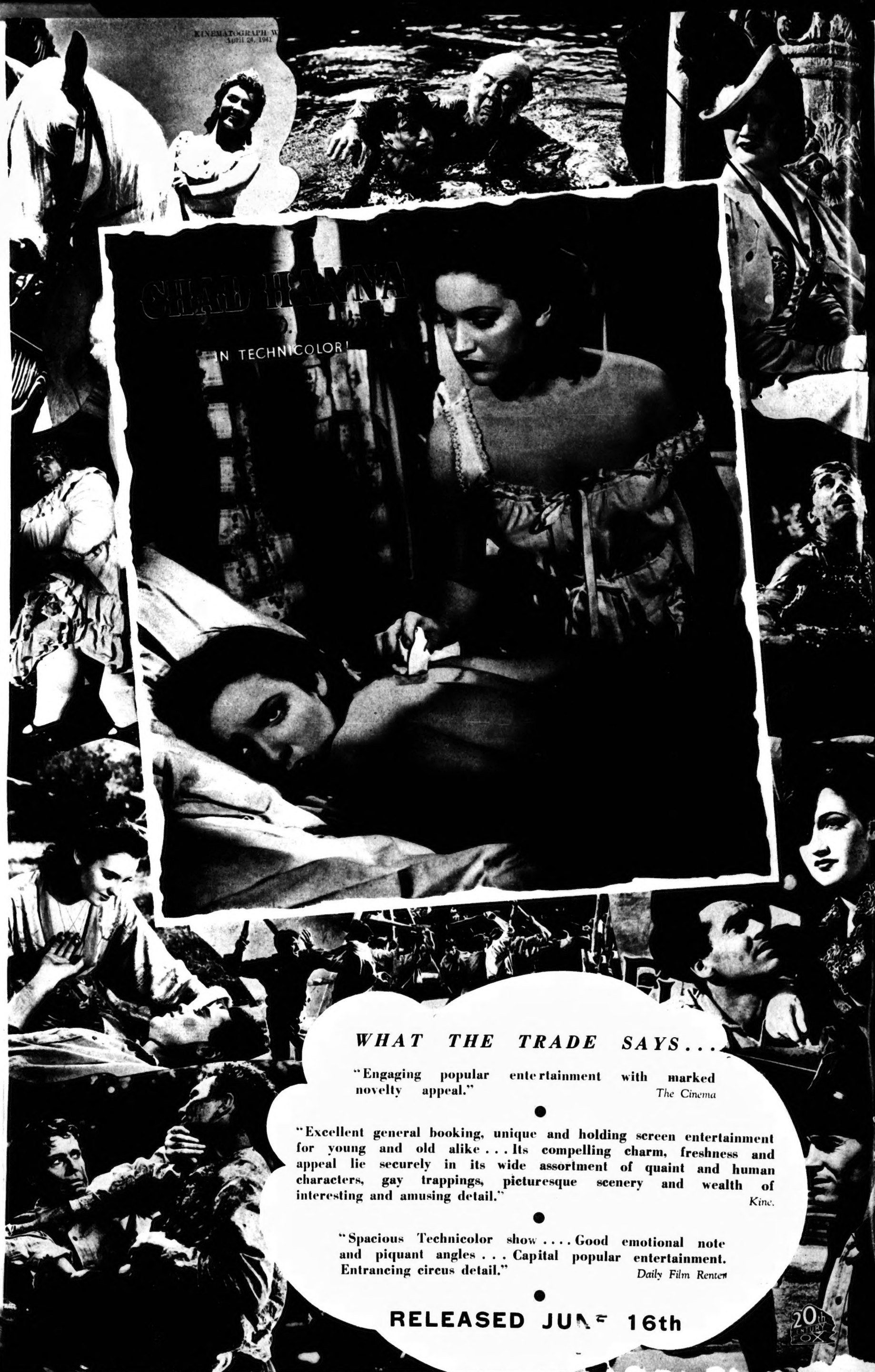
"The Hardy's are in town!"

"THE HARDYS ARE IN TOWN!"



Trade Show

CAMBRIDGE · TODAY · 2.30



WHAT THE TRADE SAYS . . .

"Engaging popular entertainment with marked novelty appeal."
The Cinema

●

"Excellent general booking, unique and holding screen entertainment for young and old alike . . . Its compelling charm, freshness and appeal lie securely in its wide assortment of quaint and human characters, gay trappings, picturesque scenery and wealth of interesting and amusing detail."
Kine.

●

"Spacious Technicolor show . . . . Good emotional note and piquant angles . . . Capital popular entertainment. Entrancing circus detail."
Daily Film Renter

●

RELEASED JUNE 16th

20th CENTURY FOX

STAFF PROBLEMS CAUSE ANXIETY

See pp. 5 & 18

Kinematograph WEEKLY

No. 1775 Thursday, April 24, 1941. Vol. 290

BRITISH PRODUCTION SUPPLEMENT

See pp. 21 & 22

EXHIBITORS AND THE WAR DAMAGE ACT

Important Official Analysis

REPLACEMENT PROCEDURE

THE IMPLICATIONS OF THE WAR DAMAGE ACT, 1941, AS REGARDS EXHIBITORS, ARE EXTENSIVELY EXPLAINED IN A CURRENT C.E.A. MEMORANDUM.

Chief points are that contributions are not admitted as Income Tax expenses: Insurances under the business scheme must be made before May 17, under the Private Chattels heading before the end of May. Such policies cover bombings during that period.

THE BASIS OF INSURANCE SHOULD BE NOT LESS THAN THE COST OF REPLACEMENT.

A brief résumé of the War Damage Act as it affects exhibitors has been drawn up by Norman Hart, C.E.A., solicitor. This will be circulated as a letter to members this week. The provisions of the Act are briefly set out, and advice tendered regarding action to be taken by exhibitors, who are advised to get into touch with the Legal Department of the C.E.A. should points arise requiring elucidation.

Mr. Hart's memorandum is as follows:

The act consists of four parts.

Part 1 provides a compulsory contributory scheme of compensation for war damage to buildings and other immovable property (including fixed plant and machinery).

Part 2 provides a compulsory scheme of insurance for all the movable assets of business undertakings (movable plant and machinery, office and shop equipment, etc.) and a voluntary scheme of insurance for personal chattels (furniture, clothing, etc.).

Part 3 comprises certain amendments in the existing statutes relating to the War Risks Insurance Scheme for commodities, and

Part 4 deals with miscellaneous and general matters.

The administration of Part 1 of the Act is in the hands of a commission known as the War Damage Commission. The basis of compensation will be in payments of two kinds—"cost of works" payments and "value" payments. As to the time of making payments, provision is made for payment for immediate repairs to essential properties, and "first aid" repairs to houses and other properties; generally the time of payment will be determined according to the national interest and will depend primarily on the supply and availability of labour and materials.

"Cost of works" payments will be made as and when the repairs are carried out. "Value" payments will be made at such times as may be directed. The Commission, however, have powers to make advances up to £500 to a person who needs funds to secure alternative accommodation for himself or his family or his business. Interest at 2½ per cent. per annum will accrue on "value" payments from the date of the damage and will be paid when the compensation is paid.

Contributions will be based on the annual value of the property, that is, on the net assessment to Income Tax Schedule "A" or, where such an assessment is not available, on the net annual value for rating.

The contribution is in the nature of a capital liability and will not be allowed as an expense for the purposes of Income Tax, national defence contribution or excess profits tax.

You will receive a demand in due course from the Inland Revenue Commissioners for the contribution payable under Part 1.

Part 2 of the Bill makes provision under two new schemes for insurance against war risk of those classes of movables which are not at present insurable. One scheme—the business scheme—will include movable plant and machinery, office furniture, etc., owned by or in the possession of or mortgaged to a person for the purposes of his business.

The other scheme—the private chattels scheme—covers furniture and effects not falling within the first scheme.

The Business Scheme comes into force on April 17, 1941, and the Private Chattels Scheme on May 1, 1941. In order to be covered under either of the schemes you must insure within thirty days from the date upon which the Business Scheme comes into force and during the month of May under the Private Chattels Scheme.

Anyone whose property is bombed within the period named will be regarded as covered provided he takes out a policy and pays the premium before the period has elapsed.

If property has sustained war damage at any time between September 3 and the date of the coming into force of the scheme you will be treated as if you had had a policy under the scheme and you will receive the

Continued on page 22

New Paper Order

INDUSTRY LITTLE AFFECTED

The following memorandum has been issued by W. R. Fuller, General Secretary C.E.A., to all branch secretaries.

The latest Paper Order (No. 32) issued on April 21, 1941, imposes further limitations on the quantity of advertising circulars (throwaways) and reduces the size of printed programmes.

Posters

No alteration from previous Order (No. 28, of November 2, 1940).

Throwaways

These may only be printed on paper made wholly from waste paper, or straw, or rags, or on paper acquired for the production of throwaways, before November 6, 1940. In any period of three calendar months after March 31, 1941, you may only distribute an aggregate weight of throwaways equal to three-twentieths of the weight distributed during the corresponding three months of 1940.

But any throwaways printed before April 21, 1941, or printed before May 31, 1941, if the order for printing was given after November 6, 1940, and before April 22, 1941, can be reckoned on the basis of three-tenths of their actual weight.

Displays

No alteration has been made from previous Order in the matter of displays.

Programmes

These are now limited to an area of 80 square inches instead of 200 square inches as in the previous Order. This means that you can use a programme of 4 pages, each measuring 5 inches by 8 inches, or of 8 pages measuring 4 inches by 5 inches.

THEATRES TO CONTINUE S.O. FIGHT

Appeal to Public Opinion

The fight for the Sunday opening of theatres during the war is to be continued by theatre managers.

The annual meeting of the Theatrical Managers' Association—representing the leading owners of provincial theatres, repertory and touring companies—has passed a resolution to carry on the campaign.

Legal advice on the best method to adopt to have the question reopened in Parliament is to be obtained.

A letter to the Home Secretary, signed by the president of the Theatrical Managers' Association, the Birmingham Living Theatre Committee, the Variety Artists' Federation, the National Association of Theatrical Employees, and the Musicians' Union, protesting against the annulment of the regulation giving power to licensing authorities to grant Sunday opening under local option was unanimously approved.

The theatrical industry was urged to take every possible step to arouse public opinion on the matter.

KORDA HOLDS UP

U.A.'s BLANKET CONTRACT

OUR New York Correspondent cables that United Artists' new season programme may be under 20 films—possibly 16.

He adds that Alexander Korda has disagreed with the plan recently put forward by Arthur Kelly, under which all product except that from Chaplin and Selznick would be sold under one contract in U.S. The scheme is, therefore, held up.

Significant Production Boom

TWELVE SUBJECTS IN HAND

Nine Readying

IN spite of man-power difficulties and increased enemy activity, British production now in progress and preparing is greater than at any period for the past two years.

Eight productions are either on the floor or in their final stages. Three subjects are ready for Trade showing, one has just reached the cutting stage and nine are readying.

One interesting fact emerges from the following production list: there are only three films with a definite war theme and one of these is the R.A.F. production. The remainder are general productions more in keeping with more normal times.

Production on the floor at Denham is confined to the Tansa picture "Jeannie," with the Ortus film "49th Parallel" now in the cutting stage. RKO-Radio have completed two, "The Saint's Vacation" and "Dangerous Moonlight," both ready for Trade showing. Readying for the floor is the Charles Boot subject "Steel Saraband," and another RKO-Radio subject.

British National at Rock are working on the final stages of "Penn of Pennsylvania," and are preparing "The Common Touch," which will go on the floor immediately the Butcher subject, "Facing the Music," is completed. The Leslie Howard production for British National, "Pimpernel Smith," made at Denham, is now in the cutting stage.

At Lime Grove G-B.-Gainsborough are making "I Thank You" and Carol Reed is actively preparing "Pitt the Younger" for 20th Century.

Another G-B.-Gainsborough picture, "Hi Gang," will follow early in June, and the recently completed "Cottage To Let" is now ready for Trade showing.

Ealing is busy with "Ship With Wings," Warners with "You Can't Escape Forever," having "Atlantic Ferry" ready for showing, and at Welwyn Mycroft is completing "My Wife's Family." Nettlefolds are also making a subject at Burgh Island.

Other productions scheduled and in hand include the special R.A.F.-Technicolor film about the activities of our air force, Soskin's film starring David Niven, "Soldiers in Fleet Street," the George King-John Stafford picture 'The First of the Few," the Maurice Elvey picture, "Blitz Hotel," and the John Corfield production "Call Me Lucky," with Vic Oliver and Sarah Churchill.

KAY LABS. WAGE AGREEMENT

At a meeting held on Tuesday under the chairmanship of a representative of the Ministry of Labour an agreement was signed between the A.C.T. and Kay's West End Laboratories, printers of British Movietone News. This agreement on rates and conditions has been reached after long negotiations.

George Elvin, secretary, A.C.T., stated after the meeting "This brings the wages and conditions at that laboratory into line with those expected of firms engaged on Government work."

BRIGHTON'S GOOD FRIDAY

Brighton Town Council at their meeting to-day (Thursday) will introduce a motion asking the Watch Committee to consider forbidding both kinemas and other places of amusement from opening and giving public performances in future on Good Friday.

GOVERNMENT QUOTA FILM MUDDLE

AMEND THE ACT

—*Says C.E.A.*

"TINKERING WON'T DO"

A VIGOROUS reply to the Board of Trade's suggestions that reform of trading practices would cure the situation caused by British film shortage has been addressed to the Board by the Cinematograph Exhibitors' Association.

In effect, it states bluntly that the present difficulties are of the Government's own creation, and that modication of trade's practices would only touch the fringe of the question. They would not provide a solution.

The C.E.A. communication addressed to the Assistant Secretary, Industries and Manufacturers' Dept., is as follows:—

Sir,—The General Council of this association wished me to thank you for your letter of the 12th ultimo which they have read with much interest.

The General Council regrets that you are not as yet in agreement with the suggestion that an Order under Section 15 (2) (b) of the Cinematograph Films Act, 1938, should be laid before Parliament reducing the quota to 15 per cent.

They are satisfied that the next returns of a large number of exhibitors will fail to show the necessary footage of long British films.

[*The above paragraph is a direct answer to the Board's statement in its letter of March 12, which stated: "The reduced supply may in some cases make it difficult . . . to fulfil the quota requirements of the Act, but the Board is satisfied that a very substantial number of kinemas will need no relief."*—ED.]

It is not fear that the Board of Trade will cease to administer the Act sympathetically that prompted the suggestion that the quota should be reduced. It was a desire that something should be done by the Board of Trade to bring the Cinematograph Films Act nearer to the realities of the situation.

Lest our attitude should be misunderstood I am authorised to state that the difficulty to-day is due to the fact that the Cinematograph Films Act prescribes an increasing exhibitor's quota while the production of British films show a serious decline. Imports of foreign films are less and an exhibitor's quota is no longer necessary to secure exhibition of British films. The natural law of supply and demand operates.

An alternative remedy to eliminate our immediate complaint would be to suspend the operation of the quota upon exhibitors for the duration of the war and were you to do so British film production would not suffer.

The General Council, however, desires to renew its invitation to you to lay, in due course, before the House of Commons an Order reducing the quota upon exhibitors to 15 per cent.

This association has discussed with the Kinematograph Renters' Society your other suggestions. In so far as any of these are practicable they will receive sympathetic consideration. You recognise the difficulties of changing established conditions in a highly competitive business and with the utmost goodwill in the world from the two societies it is not anticipated that your suggestions are practicable except to a very limited extent, nor that they would alleviate the present quota difficulties.

In fact, it is the Government which

Continued on page 22

Your Complete War Review

BRITISH MOVIETONE NEWS

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southernwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission

THIS MIDSUMMER

AT this time of the year it is customary for exhibitors to think about Summer Conferences. People in London and in several other well-defined areas are under no misapprehension to-day about the gulf that divides us from normal conditions, but there are many evidently who have still to realise how far we are from the amenities of peace time.

A considerable proportion of C.E.A. members are, happily, untouched by the physical evidences of the war. Expenses have gone up and inconveniences have increased, of course, but compared with their colleagues in the areas which have first-hand experience of the blitz, they almost rank as a privileged class.

It is not difficult, therefore, to see how they automatically endeavour to carry on the procedure which has satisfied the whole of their community for a good many years, and we agree the Annual Summer Convention has always been a gathering valuable for business reasons as well as a social opportunity.

To-day, however, we are living in grim times, when even the luckiest of us need all the time, energy, and money we can find; to keep going as commercial enterprises means for most of us the same concentration of effort as the nation itself has to exert to win the war.

We have to remember our national responsibilities before we concern ourselves with a semi-holiday devoted to our sectional and professional activities, and when we know what are the stringencies imposed upon the average citizen—and these are certainly not going to be alleviated in the immediate future—we must appreciate that the expense cannot be legitimately justified.

Let nobody deny that these annual functions have a great value—especially to the outlying independent exhibitor who so rarely has the chance of meeting his leaders and his brothers. The task then should be to devise some method of ensuring the advantages without committing ourselves to wasteful expenditure.

Unless it would be taking an unfair advantage of willing workers, it might be possible to induce the chief officers of the C.E.A. to see one branch after another in session. It would mean that four or five officials would pay the price that in times of peace some three or four hundred of the general membership are only too willing to pay. If they can afford to do so this would fulfil many of the functions of the Summer Conference—except, of course, the holiday side of it, and that we are all prepared to forgo.

COUNTRY TRADE SHOWS

OUR provincial exhibitors have latterly been far from satisfied at the arrangements made by which they have been warned of local forthcoming Trade shows at short notice. Service to them in this respect is, of course, far more necessary now than it has ever been, and instead of giving them less warning, the conditions of travel and of correspondence suggest that they should have more.

Consideration in this respect is not at all a one-sided bargain. It would represent improved and increased opportunities for business, and this alone would warrant an extension of the facilities, and news of this extension, for better contacts between renter, exhibitor, and the goods they both want to trade in will be welcome.

Long Shots

PASSED TO YOU, PLEASE — L.C.C. LIFTS FILM BAN — AID FROM THE C. T. B. F. — SOSKIN NOW BUSY PLANNING — ODEON FOR FELLOWSHIP HALF-PRICE EATS

WARM congratulations are due to W. R. Fuller for his letter to the Board of Trade setting out his association's attitude towards the Board of Trade suggestions regarding the shortage of British films. It is just a straightforward statement of the reasons for the difficulties which have arisen and says, in effect, these arise solely because of the quota requirements which the Government asks us to fulfil and the growing restrictions upon film production for which the Government is responsible. It is for you to get more films produced or relieve us of our quota burden.

"MARRIED BUT SINGLE," the film held up by the L.C.C. and now passed by them for exhibition in London, will open an engagement at the Regal, Marble Arch, on Sunday, April 27. In announcing this, Columbia Pictures stated that the L.C.C. had seen the film last week and immediately passed it without a single cut. "Married But Single" co-stars Rosalind Russell and Melvyn Douglas.

MAX THORPE, Columbia's General Sales Manager, has left Wardour Street on a special tour of provincial centres in Great Britain. He is undertaking his present tour for the purpose of making a first-hand and detailed study of conditions in the provinces and to observe latest operations there on the distributing and exhibiting sides.

HE plans to meet exhibitors and to discuss with them their current war time problems and needs and find out just how Columbia can help with their present-day requirements. His tour opens with visits to Glasgow and Newcastle. Before he left Mr. Thorpe said he expected to intersperse his provincial tour with periodical visits to London as occasion demanded.

MAJOR GALE'S confidential letter to C.E.A. members on the subject of finance, of which I heard previous to the Nottingham meeting, failed, as I expected, to stir delegates into indignant action. I knew of its outcome a week ago, but as that which fails to become news is no news, felt that the official omission to record the discussion was justified.

H. D. MOORHOUSE, who recently resigned the chairmanship of the Manchester and Salford Branch C.E.A., met his colleagues on the branch committee on Thursday last in a friendly discussion, and while no reasons were publicly given for his resignation, it is understood that Mr. Moorhouse mentioned his heavy business commitments, especially since Sunday opening had become an issue, and assured the committee of his desire to serve as a member to the best of his ability.

A VERY interesting case, details of which I heard recently, is clear proof of the usefulness of the C.T.B.F. to those who have suffered from air-raids. A manager, whose theatre was closed by enemy action and whose flat was bombed, applied to go to "Glebelands" for a period of rest. His nerves were badly shaken by the experience he had undergone, and in consequence, he and his wife were sent to "Glebelands" and placed in the care of the doctor, with the result that some weeks later, restored to health, he was ready again to take up work.

A SITUATION was found for him at an increased wage over his last job and now payments are being made by this manager to the Fund in recognition of the help he had received. This is a typical example of the work the Fund is doing and the fact that the organisation at 52, Shaftesbury Avenue has given such help in times of real need is very cheering.

RECENT overtures made by the C.E.A. and the Fund to certain local authorities for recognition of the Fund in charity allocation are making steady progress, but it is a little early yet for results in this connection to be forthcoming. The Borough of Dartford is a new district to be added under this heading, £17 12s. 3d. having been received from this source.

THE penny-per-tin for returned tins which Kodak, George Humphries, and Ilford pass to the Fund, has brought in £68 during the last month, and renting friends of the Fund are particularly requested to make every effort to return as many tins as possible. By the way, a couple of sets of woods would be much appreciated by "Glebelands," if any bowls enthusiast has such to spare.

OUTSTANDING in this week's British Movietone News are astounding pictures of London's biggest blitz. Taken while the raid was at its height, the roaring inferno of fires is seen, and, while planes zoom overhead and bombs whistle down, the gallant work of the various civilian services is seen in action amid the terrible destruction.

ALEX KORDA
whose opposition to U.A.'s "blanket" selling scheme has wrecked the plan.

STRIKING, too, are pictures from another war front where Imperial troops are seen smashing their way through to Keren. Other items include the demolition of the Crystal Palace tower, the sabotage of Axis ships seized by the U.S. army, and the British "Panzer" Division on manœuvres.

PRESSING on with plans for future pictures, Paul Soskin is at full pressure with daily conferences in close association with Anthony Asquith, preparing final script treatments, tentative casting of the many diverse roles, interviewing artistes, writers, agents, and unit executives. The search for a leading lady for David Niven proceeds, with, I understand, one or two very promising possibles already earmarked for testing.

CONQUEROR hopes to announce important details next week, but because of the outstanding nature of the film, Paul Soskin will not publish anything that is not accomplished fact. This story of the British people in the threat and tumult of war looms as one of the biggest productions ever undertaken here or in Hollywood.

WHEN I saw Paramount s attractive new coloured cartoon comedy, "Raggedy Ann," I felt that what was needed was a new nomenclature for this type of film. Short, coloured, musical, vocal, comedy and cartoon. How bring all these attractive features into one or at most two words?

CALL it a miniature musicale and you achieve much, but only half, for you have not indicated that it is a comedy and is coloured. Anyhow, leaving aside names for the moment, Paramount has set a standard in "Raggedy Ann" for the future issues of Technicolor cartoons which is very high. I can imagine child patrons getting great delight out of "Raggedy Ann."

A NEW way of helping currency and inducing Americans to assist British War Relief is announced by Ray Lewis, the energetic editor-proprietor of the *Canadian Motion Picture Digest*. In the latest issue to arrive in this country she announces that every American dollar she receives for a paid subscription to her paper she will hand over to British War Relief. That's the spirit which binds the Empire.

MUCH sympathy is evident in the north-east at the experience of Arthur Lucan (Old Mother Riley) whose stage production was recently destroyed by enemy action at a north-east town. Some months ago his show was completely destroyed by enemy action at Manchester.

THIS misfortune has meant the cancellation of several stage engagements of "Old Mother Riley" in the north-east, but it has intensified the box office receipts for the film "Old Mother Riley in Business," which has been booked extensively, particularly in the north-east.

A FINE example of the happy spirit which Oscar Deutsch has encouraged within the Odeon circuit is exemplified by a recent incident. Miss Gladys Wilkins, an 18-year-old usherette at the Coventry Odeon Theatre, has just returned home after an enjoyable three weeks' holiday at Rhyl (North Wales).

DURING an air-raid on Coventry a piece of bomb splinter struck Miss Wilkins' left hand, which has since had to be amputated. She made a satisfactory recovery and soon after her discharge from hospital three usherettes at the Rhyl Odeon Theatre—happening to have heard of her misfortune—spontaneously joined together in inviting Miss Wilkins to spend a holiday with them at Rhyl.

SHE went to Rhyl and spent a happy week with each of her three kinema-colleagues there, who readily welcomed her to their homes. The directors of Messrs. Odeon Theatres, Ltd., generously contributed to her expenses, thus ensuring her maximum benefit from the holiday. Before she returned home, members of the staff of the Rhyl Odeon Theatre joined together in presenting Miss Wilkins with a handsomely fitted dressing-case.

DISCARDING "tails" for Air Force blue, Sidney Torch is still in it on the musical side. *Contact*, the new R.A.F. weekly news magazine, has an ambition to provide the fliers with a marching song of its own, so invites its corps versifiers to try their hand. When the words are supplied, Sidney has to provide the music to make the song.

AT the meeting of the Sussex C.E.A. last week a letter was read which had been sent on behalf of the Individual Members' Section of a local Co-operative Society stating that the Section's committee had discussed the prices charged to soldiers and sailors visiting picture houses, and requesting that "arrangements be made for men and women in uniform of H.M. Forces to be admitted half-price."

THE member who received the letter was advised to reply that further consideration would be given to it when the Co-operative Society concerned had made arrangements to supply wives and families of members of H.M. Forces with food at half price!

A FEW weeks ago I set out in these notes a few whimsical applications of film titles to important political personalities and problems. They emanated from the well-known Portuguese film distributor J. S. de Brito, who has employed his happy wit in another direction in a letter just received.

THE references are not in any way connected with films, but the words parodied are so well known as to need no presentation here. His parodies are "Never so few robbed so much from so many" (Hitler), "Never so many ran away from so few" (Mussolini), "Never so many did so much risking so little" (Stalin), "Never so many suffered so much on account of so few" (Petain). There are several more apt illusions which only lack of space excludes.

THE death has taken place suddenly, from heart failure, of Kurt Alexander, the producer of "Sons of the Sea" and "Law and Disorder" for British Consolidated. Born in East Prussia 31 years ago, he is survived by his mother, who lives at Leicester.

THE STROLLER.

HOT FROM U.S.

Kine. New York Cable from Motion Picture Daily

***IT IS REPORTED** in America that the Nazis take over all U.S. major companies' Paris offices; they may block bank accounts.*

***EXHIBITOR GROUPS** in New York plan a drive to ban all German and Italian film imports.*

***MAJOR COMPANIES** may withdraw $2,300,000 from Australia this year; last year they were allowed $3,500,000.*

***JOSEPH SCHENCK** plans an immediate appeal having been found guilty by Federal Court Jury of income-tax evasion on two counts. Joseph Moskowitz, his personal representative, was found guilty on one count.*

***RKO-RADIO** plans huge refunding scheme involving $9,500,000, to unify control of RKO-Radio properties.*

***COLUMBIA ARRANGES** loans totalling $3,000,000 with several banks.*

***BALABAN AND KATZ** profit last year was $1,500,000.*

***COAST UNIONS** are ready to negotiate new master agreement and may ask 30-hour week.*

***HAROLD B. FRANKLIN**, industry executive for many years, is dead. Mr. Franklin, best known now as an independent producer for RKO release, was originally a theatre man. He organised Paramount theatres as a national chain, became Vice-President of Publix, and successively President of Fox-West Coast, of Hughes-Franklin Theatres, and of K.A.O. and R.K.O. Circuit, entering production in 1933, under the Columbia banner, joining R.K.O. later. He was only 47.*

Close-Ups

By

Screencomber

CONFESSION

AT last it is out! With commendable frankness, A. Snape, at the annual dinner of Stockport exhibitors, has made a clean breast of it. Brazenly and unashamedly he looked his fellow-showmen in the eye and declared, "Some of my best friends are film renters. . . ."

Well, if A. Snape can take it, so can we. For years we have hugged our guilty secret to our breast—or wherever it is you hug guilty secrets—for years we have been the prey of unscrupulous blackmailers, paying away exorbitant sums in the hope that these thieving blackguards would remain 'ush, but at last A. Snape, of Stockport, has shown us the light, and without even waiting, as he did, for a dinner to get us in the right mood, here is our confession: "We, too, have friends amongst the renters!"

Ah, well, may you turn from us in disgust and loathing. Shun us if you will, avoid us as you would a leper, but remember you also were young once, as young and inexperienced as we were, ripe for the suave flatteries and wooings of experienced and unscrupulous men of the world.

You, too, might have fallen for their false charms, their wealth and their worldliness. Yes, that is our only excuse. We were young, so very young, and we were innocent, but, dammit, man, we have at least made a clean breast of it.

SPRING IN THE AIR

THAT little scamp Joe Schenck, according to reports of his income tax returns, has been charging up £24 on his expense sheet for flowers for Darryl Zannuck. No wrong constructions need be put on this because we once knew a sales manager who simperingly accepted a daily posy from one of his film travellers. The traveller has been out of a job now, ever since the sales chief started to study the language of flowers.

CRISIS NEWS

CLAIMING it as a reprisal Heer Screencomber loosed his dreaded Guffwaft on the Wardour pubs. Under the command of General von Halitosis, the Guffwaft raided hostelries and caused numerous casualties.

General von Halitosis' Guffwaft are specially chosen men, the four out of five who have it. A squadron, breathing hard that peculiar odour of stale beer and onions (extract) can break down the resistance of the toughest bar lounger and even drive him to face the dangers of the fresh air outside.

DEAR OLD PALS

AND just to prove how popular we are in renting circles, here is a little cameo, featuring Screencomber and some of our best known renting executives.

Screencomber, popular Trade columnist and commentator, arrives amid a group of his renting friends, beaming bonhomie, bubbling bon mots. Our popular bon viveur, fresh from the bon marché, is delighted at the bon chance that has led him to light on his bon amies. "Whatcher?" cries Screencomber. "Howya, Sam? Hi, Max! Hello, there, Arthur!"

Sam flushes and sips his tea to cover his embarrassment. "Oh, I say," he says. "Look here, really, y'know . . . what . . ."

Maxie: "Well, really, and all that, but it's that little blighter Screencomber. I say, chaps, we'll have to send the little bounder to Coventry, what?"

Arthur: "Really, fellows, we can't do a thing like that, even though he is a little outsider, forcing himself on a chap that way. Let's be decent and see if we can't freeze the little worm out."

Maxie: "Oh, very well, dammit, tho' I'd like to wring the little beast's neck."

Sam. "Yes, rather, anything you say, but really, butting in on a fellow's tea party like this—well, really, I mean to say . . ."

Screencomber: "Hullo, hullo, hullo there, old boy, old scout, old lad, old palsy walsy wal . . ."

Chorus a là Frigidaire: "Oh . . . er . . . ah . . . er . . . hello."

Extract from subsequent gossip par by Screencomber: "Received a cordial invitation to take tea with some of my old renting pals. As usual, dear old Sam was geniality itself and was glad to have the opportunity of contacting my old buddy Maxie. That grand old scout Arthur looked in, and must say it did my heart good to be received with such cordiality. Sam has a great story ready to break, but have to sit on it for a day or so, however . . . etc., etc."

WHERE'S HEPBURN?

CONSIDERABLE dissatisfaction has been felt over M-G-M's "Boom Town." It seems that exhibitors feel they are not getting their money's worth and that M-G-M has let them down by not having Garbo as a barmaid in the dance hall sequence and, as they rightly point out, what happened to Myrna Loy and William Powell who, so far as can be ascertained were doing nothing when the picture was being produced?

Shirley Temple walks into M-G-M Studios accompannied by Mickey Rooney and Judy Garland. Her first picture is LAZY BONES

Film Men In R.A.O.C.

WELFARE FUND STARTED

Many of our readers will be interested in the recent formation of an Army Cinema Establishment, R.A.O.C. Whilst it is impossible for security reasons to go into details of this new establishment's activities, it may be stated that its scope is very wide.

Considerable numbers will be working with or passing through this organisation, and *almost all of these men were connected in civil life with some branch of the kinematograph and allied trades.* A welfare fund has been instituted, the primary object of which is the provision of welfare amenities for these men.

Any balance at the end of present hostilities will be devoted:—

1. To the widows and dependents of members (other than officers) of this establishment killed in action or died on service.

2. To the dependents of such members who at the termination of hostilities find themselves in distressed circumstances.

3. Failing the necessity for any such grant under paras. 1 and 2, any balance would be handed over to the R.A.O.C. General Welfare Fund.

It is hoped to raise an appropriately suitable fund.

Cheques should be made payable to the Hon. Treasurer, A.C.E. Welfare Fund, Army Cinema Establishment, R.A.O.C., Empire Way, Wembley, and crossed Lloyd's Bank, 146, High Road, Wembley.

TROOP COMFORTS

Birmingham Trade Fund

"Vic" Jones (Twentieth Century-Fox) and organiser of the Birmingham Cinema Trades Comfort Fund, reports that the good work of sending parcels to members of local renting staffs serving with the Forces is being well maintained. Upwards of 30 former employees are now receiving weekly gifts as the result of collections among their colleagues at home.

Miss Carless, hon. secretary of the fund, has just issued the audited accounts for the six months ended December 31 last. These show a total income of £144, out of which payments to members of the Forces totalled £86 12s. 6d. There was then a balance in hand of £48 14s.

In spite of the difficulties of making the weekly collections due to the removal of renting establishments from the centre of the city a steady income is still forthcoming.

STAFF PROBLEMS CAUSE ANXIETY TO EXHIBITORS

Procedure for Obtaining Deferment of Key Employees

AT the Notts and Derby branch meeting, J. Pollard, chairman, while expressing anxiety about the staffing problem, emphasised that their interests were secondary to the vital necessity of winning the war. To that end man power and woman power had to be applied to that department of the national effort in which it could be of the utmost service.

The Secretary (FRED A. PRIOR) pointed out that the registration of women meant that older women would have to take the place, in the near future, of young women now employed as usherettes, cashiers, etc.

He had received a copy of the revised schedule of reserved occupations, which showed that operators up to 35 will become liable for service in a trade capacity (not necessarily for kinema operating), probably by July, 1941.

Mr. Prior pointed out that the deferment of service for a limited period might be asked for in the case of a particular key man, and if an employer desires to make such an application a Form No. N.S. 100 should be obtained by the man when he goes for his medical examination. The form asked some very searching questions, and he stressed that deferment cannot be considered when once the calling-up papers have been issued.

Transport Delays

The SECRETARY reported correspondence on the question of delays, and let-downs, including one from the Birmingham branch, promising assistance in the form of an investigation if they could quote specific cases where a let-down had occurred on a cross-over from Birmingham.

H. ELTON offered to provide the Secretary with such a case, and it is to be transmitted for action.

The Employees

Correspondence was read from the N.A.T.K.E. regarding the proposed meeting of the Conciliation Board to consider a further bonus, and also a circular letter setting out the Union's suggestions regarding wages and conditions of employment, on Sundays where regular Sunday opening is the rule.

Red Tape for S.O.

Regarding the form of return required by the Nottingham City Treasurer in respect of Sunday opening, the Secretary had asked if these requirements could be relaxed so as to obviate the necessity of returning the same details month after month. The City Treasurer had replied that no variation of the present procedure could be permitted.

Financial Watchdog

The CHAIRMAN gave a brief report of the last General Council meeting. Mr. Prior, he said, as a member of the Legal, Finance and Parliamentary Committee, was keeping an eye on the provisions of the new Excess Profits Tax proposals. He was in close touch with the head office who, as soon as the Bill was published, would take steps to safeguard the interests of exhibitors whether they were working proprietors or director-controlled companies.

A Recruit

The following new member was announced: the Globe Cinema, Globe (Nottingham), Ltd., Trent Bridge, Nottingham—nominee, Joseph Spencer. The appointment of W. A. Rowe as nominee in respect of the Tudor Cinema, Bourne, Lincolnshire, was noted and approved.

Mr. HOUGHAN raised the question of later transport facilities for patrons as a consequence of the extra hour of daylight, and the SECRETARY promised to contact the Nottingham City authorities.

CIVIL HONOUR FOR KINEMA PROPRIETOR

Coun. J. C. Whittaker, elected chairman of Oswaldtwistle District Council for another term, is a manager of St. Mary's R.C. day schools and proprietor of the Empire and Palladium Kinemas.

Projectionist Census

NORTHERN C.E.A. TO GATHER DATA

A DECISION TO GATHER DATA BY MEANS OF A QUESTIONNAIRE ON THE PROBLEM OF PROJECTIONIST LOSSES THROUGH ARMY DEMANDS WAS UNANIMOUSLY ADOPTED BY NORTHERN C.E.A. MEMBERS LAST WEEK. CONCRETE FACTS WOULD THUS BE AVAILABLE TO PLACE BEFORE THE GOVERNMENT. W. S. GIBSON PRESIDED.

W. CARR reported on the effects of the new schedule, and J. H. Mole followed this by suggestions that members should inform the branch secretary regarding the consequences to them personally if the new reservation age were strictly enforced. By that method the branch would accumulate a mass of useful data on which to base negotiations for relaxations of the schedule.

E. J. HINGE supported that view. Concrete cases would also assist materially national representatives who would assuredly have to meet Government officials on this perturbing problem. Members would be wise to provide in advance all the details possible, although there was no occasion for immediate alarm. "A month or two should elapse before the new reservation age was applied practically to our projectionists," he said. "In the meantime, the executive is fully alive to the dangers of the situation and will do their utmost to secure alleviation. We shall best be able to carry our points if we have masses of data to support us."

Hard Facts Will Count

"This Industry is going to be severely hit if projectionists are taken up to the age of 35 years," declared B. RENWICK. "I don't need to stress the disastrous consequences to the Industry if 3,000 more skilled men are taken from it."

"All the obvious arguments have already been advanced," replied Mr. HINGE. "What we need to continue the fight is data—not ingenious arguments, but good, hard facts."

The SECRETARY reminded members that some time ago the General Secretary circularised members asking for details of the projectionist position.

Mr. HINGE intervened to point out that the census was taken a year ago. The urgent need was to bring it right up to date. The threatened position was much worse than a year ago. He attached particular importance to a census of such an industrial area was that covered by the Northern branch.

Mr. RENWICK returned to the attack with the statement that three of his projectionists had already been called up. He was now trying to carry on with a "chief," a boy and a man over military age whom they were trying to train.

Questionnaire Decision

In preference to a loose invitation to members to indicate their positions in their own way, F. W. MORRISON suggested that the data would be more readily assimilable if collected and collated in a standard form. To that end, he suggested that the questionnaire be sent to every member and that he be requested to complete and return immediately.

This found general favour and, on the proposition of Mr. HINGE, the branch resolved:—

That the secretary be instructed to prepare and issue to all members a questionnaire, completion of which would indicate clearly the projectionist situation in the North.

WHY PRODUCTION IS LOWER

K.R.S. Urge Government to Rectify Existing Conditions

Frank Hill, secretary of the Kinematograph Renters' Society, has addressed to the Assistant Secretary to the Board of Trade the following letter on behalf of members of the K.R.S.

Dear Sir,—Further to your letter of the 12th ulto. and ours of the 21st idem, the Council has now had an opportunity of considering the request contained in your letter after also having discussed the position with representatives of the C.E.A., and I am directed to inform you that the members of this Society are definitely of the opinion that the amendment or elimination of the practices referred to by you would not of itself accomplish the desire of your Department.

At most it could but touch the fringe of the problem because that fundamentality is one dealing with the number of British films that have been produced during the last year or so and the decreasing number that is likely to be produced in the future.

As you are doubtless aware, the reduction in the number of films capable of being produced is due to the fact that war time conditions have arisen making it impossible for an increasing number of British films to be produced. In fact, they have made it difficult for production to be maintained, and one of the main reasons for this position is undoubtedly the withdrawal from the industry, into the various services, of technicians and star artistes, coupled with the requisitioning by the Government of studio space.

It would seem, therefore, that unless and until the Government is able to assist in the rectification of the conditions referred to it will be impossible for all exhibitors to comply with their quota obligations under the Cinematograph Films Act, 1938.

Notwithstanding the position being as outlined, the members feel that some amelioration of the difficulties, which have given rise to your communication, would accrue if consideration were given to the alteration of barring clauses, etc.—matters which have had the consideration of this Society for many years but without its being able to achieve any solution satisfactory to exhibitors.

The members would welcome the opportunity now presented of further considering these matters, but, as already indicated, the alteration of conditions at present retarding the supply of British films is considered a matter of prime importance.

The Society will be willing at all times to discuss the position with representatives of your Department if it so desires.

Yours faithfully,
F. HILL, Secretary.

MIDLAND C.T.B.F. CLAIMS

Proportion of K.R.S. S.O. Percentage

In view of the fact that war time conditions mean a reduction of income from normal sources the Birmingham and Midland Cinematograph Trade Benevolent Fund Committee is seeking support elsewhere. In the past the K.R.S. arrangement under which 25 per cent. of the takings of charity performances for which films are loaned must go to the National Benevolent Fund has been loyally adhered to in the Midlands.

The committee contend that, in view of the fact that the local fund covers all branches of the Trade in its area and also contributes annually to "Glebelands," at least half of the money received under this arrangement from all such shows in the Midland territory should be earmarked for the local fund. A suggestion on these lines has been forwarded to the K.R.S. for its consideration.

A scene from SO ENDS OUR NIGHT (United Artists), starring Fredric March and Margaret Sullavan

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., APRIL 24, AND WED., APRIL 30

Thursday

So Ends Our Night (*United Artists*)

Phoenix Theatre. **2.20 P.M.**

Cast: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford, Anna Sten, Roman Bohnen, Alexander Granach, Leonid Kinskey, and Erich von Stroheim. **Director:** John Cromwell.

This remarkable picture dramatises the lives of a group of Anti-Nazi refugees whose one and only crime is that they lack passports. Fredric March, former officer in the German Army, now a political refugee, meets in Vienna Glenn Ford, another refugee. Both are thrown into prison because they have no papers, and when their sentences expire are pushed over the frontier into Czecho-Slovakia. March, however, doubles back to Vienna because he hopes to receive news of his wife, Frances Dee. Back in Vienna, he changes his name and gets a job as a barker in an amusement park. Here he meets Anna Sten, an attractive Russian refugee.

Meanwhile Ford, now a pedlar, falls in love with Margaret Sullavan, who is hounded from Prague and Vienna to Zurich, where Kern, himself forced to flee, eventually finds her. They contrive finally to slip over the border and head for Paris. In Paris, they are joined by March, and the two men find jobs with a construction gang.

Shortly thereafter March learns that his wife is desperately ill and decides to return to Berlin whatever the cost. In the German capital, he makes a deal with the police—he promises to betray his friends if they will promise to allow him to stay with his wife until the end. After Frances Dee dies, March steps into the corridor handcuffed to his guard. Seeing his chance, he leaps through an open window and destroys himself and his enemy.

In Paris, things also go badly for the refugees. Ford is arrested and sent to the border for deportation. Thanks, however, to the pluck and determination of Ruth, the decision is reversed at the last moment and he obtains a passport. Provided with papers, they at last have the right to live.

Andy Hardy's Private Secretary (*M-G-M*)

Cambridge Theatre. **2.30 p.m.**

Cast: Mickey Rooney, Kathryn Grayson, Lewis Stone, Fay Holden, Sara Haden, Ann Rutherford, Todd Karns, Ian Hunter, Gene Reynolds and George Breakstone. **Director:** George B. Seitz.

Taking its place as the cleverest of the very clever group, this fifth picture deals with the problems of Andy as a high school senior and places him in positions where frequent "man-to-man" huddles with his father are necessary. It has adventure for its interwoven drama, comedy and romance and is definitely a must-see for the entire family. Never has Mickey Rooney given a more sincere or understanding interpretation of young Andy. A high point in his performance is the speech, given before his classmates, when he discovers that he alone, out of the entire class, has failed to pass the final examinations.

A surprise element in this edition of the Hardys comes in the form of two youngsters, newcomers to the screen. The first is Kathryn Grayson, 17-year-old coloratura soprano, who makes her screen début as Andy's secretary. The other is Todd Karns, son of the popular screen comedian, Roscoe Karns. Young Karns has inherited much of his father's talent for timing and putting across his lines, and is one of the outstanding juvenile lead finds of the year.

Friday

The Devil Bat (*Pathe*)

Phœnix Theatre. **2.30 p.m.**

Cast: Bela Lugosi, with Suzanne Karen, Dave O'Brien and Guy Usher. **Director:** Jean Yarborough.

"The Devil Bat" is the story of a brilliant physician who, deluded into imagining that he has been robbed by his neighbours, finally loses control of his highly sensitive mind. Obsessed with thoughts of revenge, he develops the "Devil Bat," training it to hate the scent of certain types of perfume of his own making. Having successfully developed both killer and perfume, he opens his nefarious campaign on his neighbours, causing untold horror, agony and death. A newspaper man helps the local sheriff to solve the mysterious bat killings, and together they eventually trap and capture the doctor and make him confess.

Caught in the Act (*Pathe*)

Pœnix Theatre. **11 a.m.**

Cast: Henry Armetta, Iris Meredith, Robert Baldwin and Charles Miller. **Director:** Jean Yarborough.

Story concerns Mike, a construction works foreman promoted to salesman for the firm, who becomes involved with a crook protective association preying on builders' contractors. They use a pretty woman to lead Mike astray and Mike falls out with his wife; is innocently thrown into prison, drags his employer into the mess, and finally helps capture the crooks.

PARAMOUNT'S PRESTIGE PRODUCTIONS

Rose's Announcement

NEW BATCH OF SPECIALS

AS 1941 approaches its half-way mark the bright promise of the New Year is being brilliantly fulfilled and surpassed by Paramount, declares David Rose, the firm's managing director.

Every month Paramount's position is gaining even greater strength. Commenting on the situation as the company's new sales manager, Fred Hutchinson, takes over the reins, Mr. Rose, the Paramount chief, drew attention to Paramount's increasing ascendancy in the entertainment field.

"The facts are self-evident," said Mr. Rose. "All over the country people are talking of Paramount. And no wonder! The big pictures of the year—'North West Mounted Police,' 'Quiet Wedding,' 'Arise, My Love,' 'Rhythm on the River'—all these have the Paramount trade-mark."

"Right at the moment we are doing better business than for months past with 'Virginia' at the Carlton, and 'Second Chorus' at the Plaza. And there will be no let-up."

Mr. Rose gave details of such forthcoming Paramount films now completed and soon to be shown in the country as "The Lady Eve"—at present the sensation of New York—the newest and most original creation of writer-director-producer Preston Sturges, with Barbara Stanwyck and Henry Fonda in the leading rôles; "I Wanted Wings," the great story of the U.S. air aces, with Ray Milland, William Holden, Wayne Morris, Brian Donlevy and the new screen discovery, Virginia Lake.

Big Hits Promised

Paramount was making sure that every production filled the demands of the day as regards type of story, cast, treatment and production values.

Cecil B. DeMille's greatest picture, "Reap the Wild Wind," is laid in the Caribbean, and its lavish and spectacular qualities are designed to out-DeMille himself. The glorious tropical locale lends itself ideally to brilliant Technicolor treatment.

Most-talked-of story of the year is Ernest Hemingway's "For Whom the Bell Tolls," most-praised and most-attacked novel which hundreds of thousands of people in two continents are reading; it is triumphantly announced as a Paramount special for immediate production.

Other Adventure Tales

Other big adventure tales include Harold Bell Wright's "Shepherd of the Hills," the new William A. Wellman production, and "Pioneer Woman."

John Wayne heads the cast of "Shepherd of the Hills," in Technicolor, with Betty Field and Harry Carey. Henry Hathaway will direct.

Barbara Stanwyck and Joel McCrea and Brian Donlevy head the cast of "Pioneer Woman," a large-scale production telling of the part played by women in the building of the West. Miss Stanwyck is called upon to play a woman of 109 years of age.

DAVID ROSE

Big Parade of the Air

Described as the most amazing aviation picture yet to reach the screen, "I Wanted Wings" has been filmed with the co-operation of the United States Army Air Corps, and tells a dramatic story of young America taking to the air. Directed by Mitchell Leisen, Jun., the film is so important that the studio has decided to road show it throughout the States.

Other outdoor vehicles are Harry Sherman's two super-Westerns—"Cherokee Strip" and "The Round-up."

Big-scale Musicals

Musicals continue to play an important part in Paramount's new programme, and they include such pictures as "Second Chorus," "Love Thy Neighbour," "There's Magic in Music," and "Kiss the Boys Goodbye."

"Love Thy Neighbour" presents Jack Benny and Fred Allen together in loads of songs and dances; and for their leading lady the famous comedians have Mary Martin.

A musical really out of the ordinary is "There's Magic in Music," with Allan Jones, Susanne Foster, Margaret Lindsay, Grace Bradley, Lynne Overman, and stars of the Metropolitan Opera Company.

"Las Vegas Nights," directed by Ralph Murphy, marks the return to the screen of Bert Wheeler, who, with his new partner, Hank Ladd, has some hilarious adventures in this comedy with music, dealing with the trials and tribulations of vaudeville artistes stranded in wide-open Las Vegas.

"You're the One" is a gay musical, introducing the well-known band leader Orrin Tucker and Bonnie Baker, the singer of "Oh, Johnny" fame. The director was Ralph Murphy.

Mary Martin and Don Ameche are teamed in "Kiss the Boys Good-bye," adapted from the sensational Broadway hit by Clare Boothe. The entire musical score was written by the director, Victor Schertzinger.

Tales of Romance

Under the heading of romance there is the new Claudette Colbert comedy-drama, "Skylark," and "Hold Back the Dawn," with Charles Boyer, Paulette Goddard, Olivia de Havilland, and Walter Abel. A finely etched story of city life is "New York Town," directed by Charles Vidor, with Fred MacMurray, Robert Preston, Lynne Overman; another is "Moon Over Burma," the story of which is set in the Burmese teak forests. Heading the cast are Dorothy Lamour, Preston Foster, and Robert Preston. For the first time the great automobile plants of Detroit are shown on the screen in a romantic story entitled "Reaching for the Sun," with Joel McCrea and Ellen Drew.

There is further romance in Technicolor, in "Aloma of the South Seas," with Dorothy Lamour and Jon Hall. Madeleine Carroll and Fred MacMurray in "One Night in Lisbon," a streamlined version of John Van Druten's play "There's Always Juliet."

Gay Comedies

As usual, Paramount is laying great stress on the humorous element in its 1941 programme, and in addition to the comedies already mentioned there are some extra special offerings in this field of entertainment, notably "Road to Zanzibar" and "The Lady Eve."

Thrills and chills are forthcoming in "Dead On Arrival."

Still They Come

Paramount has many other big pictures in various stages of production or preparation, showing that the organisation is geared for the greatest production drive in its long history. Three new sound stages are under construction to accommodate the tremendous programme now being launched, and every star and featured player under contract has several future commitments.

PATHE'S NEW QUARTETTE

Thrills and Comedy With Karloff as Highlight

FOUR box-office attractions constitute the current offerings from Pathe. They comprise three action dramas and a comedy; all with particular angles of popular appeal and featuring artistes of renown. These productions, it is stated, show a marked increase in quality coming from the Monogram and P.R.C. studios, who are well on the way to complete current programme commitments.

"Secret Evidence," which was trade shown last Tuesday, is to be shown at the following key cities:—Cardiff and Liverpool on April 29; Manchester and Newcastle on April 30; Birmingham, May 2; Glasgow, May 6; Sheffield, May 7; and Leeds, May 14.

This P.R.C. attraction stars Charles Quigley and pretty Marjorie Reynolds, with a substantial supporting cast headed by Ward McTaggart, Kenneth Harlan and Howard Masters. The story concerns a secretary who becomes engaged to her employer, an assistant district attorney. Her brother has been involved in a crime but has decided to go straight; his erstwhile partner, however, freed from prison, comes to him to get his share of the loot. A man who was at one time in love with the secretary is shot, and her brother goes on trial. The merciless questioning of the girl's employer induces the real criminal to confess, clearing the secretary's brother. William Nigh, who has been placed on contract by P.R.C. for a number of better-grade pictures, directed "Secret Evidence."

Thrills of Chinatown Again

The latest Monogram picture brings to the screen Keye Luke, the popular Chinese artiste, in his first stellar rôle, although he has been seen many times in the Charlie Chan series. He stars in "Phantom of Chinatown" with Lotus Long and Grant Withers. Phil Rosen directed.

The story recounts the adventures of a party of American explorers into the Mongolian desert, where they unearth a scroll outlining the whereabouts of a large oil deposit. It is after their discovery that members of the party are mysteriously done to death, and the ultimate intervention of Mr. Wong is the means of the murderers being rounded up in a very unexpected but wholly exciting manner. This production is being screened at the following provincial centres:—Manchester and Newcastle on April 29; Cardiff, April 30; Glasgow and Liverpool, May 2; Sheffield and Birmingham, May 6; and Leeds, May 13.

Henry Armetta's First Starrer

Henry Armetta, character artiste of a score or more of box-office successes, gets his first stellar rôle in "Caught in the Act," a riotous comedy to be shown at the Phoenix Theatre on Friday, April 25, at 11 a.m. In this P.R.C. Armetta plays a salesman who becomes involved with a crooked "protective association." He is thrown into prison and his blunderings are also the cause of his honest employer being put behind bars. Supporting the comedian are Iris Meredith, Maxime Leslie, Robert Baldwin and Charles Miller. Jean Yarborough directed. Armetta, it is said, makes the most of a very actionful rôle, and the climax is chock full of hilarity as he is about to be put on the spot by the toughest of gangsters.

The "Dracula" Touch

Bela Lugosi's most outstanding rôle was undoubtedly that of Dracula in the film of that title. His experience in that rôle stood him in good stead when P.R.C. called upon him to play a sinister rôle in the latest thriller, "The Devil Bat," to be shown at the Phoenix on Friday, April 25, at 2.30 p.m. In the gripping characterisation of a mad scientist who creates a killer bat to cause havoc and death in a small village community, he has a rôle here of the kind that has made him famous, and he puts it over in the inimitable chilling style. In support are Suzanne Karen, Dave O'Brien and Guy Usher.

"The Devil Bat" presents the alert showman with unequalled exploitation possibilities of the type associated with thrillers. Like all stories of its kind, it is fantastic yet it appears to be the type of subject the public have eagerly devoured in the past.

MANCHESTER S.O.

Seventy-Six Licences Granted

Three further kinemas in Manchester have been granted Sunday licences. They are:—Olympia, Hyde Road, Gorton; the College, Coupland Street, Chorlton-on-Medlock; and the Picturedrome, Broughton Lane.

Altogether there are now 76 kinemas in Manchester and Salford district branch licensed for Sunday shows.

Bristol Opening Hours

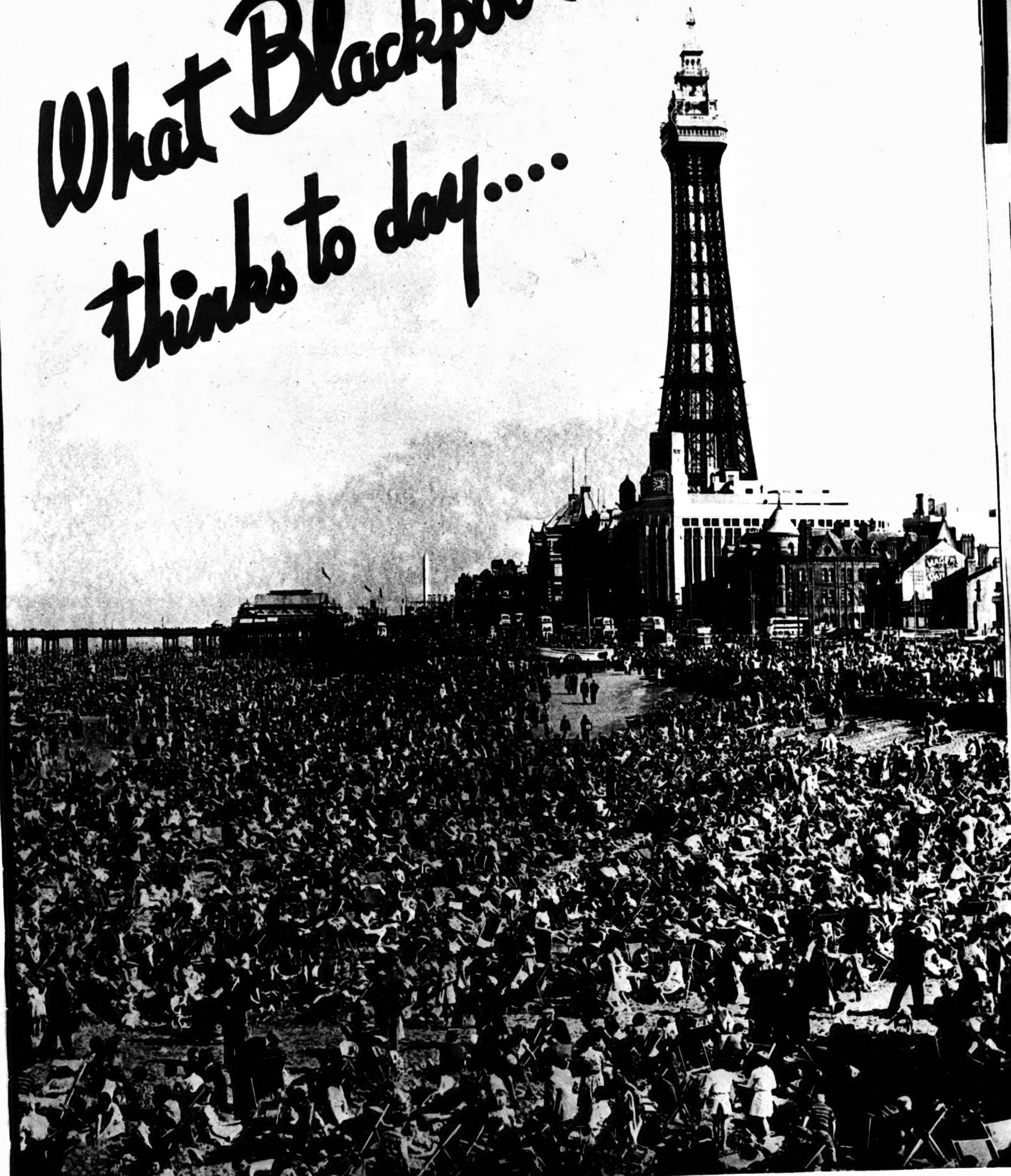
SUBURBAN HOUSES' GRIEVANCE

The decision of Bristol exhibitors to approach the local licensing justices and ask them to reconsider their decision regarding the 9.30 p.m. closing hour for all kinemas in the city may possibly result in some of the houses at least being granted a concession. One of the main reasons for the justices' refusal to withdraw the restriction was transport, but this does not affect suburban kinemas.

Moreover, it is the suburban houses which suffer from the restriction most; the central houses open round about mid-day, and though, of course, nothing can make up for evening business—many of them are creating a new class of patronage in the afternoons. In any case, few of the central houses would find it worth their while to keep open late at night.

The position of most of the suburban houses is, however, entirely different; their patronage is mainly of an evening character, for they cater largely for the workers, most of whom cannot get home in time to go to an early show. An extension of the present closing hour of 9.30 p.m. to 10.30 p.m. would put the matter right.

What Blackpool thinks to day....



THE BOX-OFFICE SAYS TO-MORROW AND....

"KIPPS" ONE OF BRITAIN'S BEST

THREE thousand people enjoyed a new Blackpool experience, a "sneak" preview, at the Opera House last night, when they saw the first public presentation of the 20th Century-Fox film version of the H. G. Wells story, "Kipps."

As they left they were cards which they were in, recording their

The verdict was entirely favourable. "Kipps" is one of the best British pictures of the year, faithfully reproducing both the spirit and the story of the original, the ar[illegible]

"West Lancashire Evening Gazette"

3,000 people in Blackpool said "KIPPS is one of Britain's best"

"Everyone should see this marvellous film." *Mr. Gartside*

"A most refreshing film." *E. Ralph*

"Really great film." *A. Boston*

"It is 100% entertainment." *James D. Thornton*

"A wonderful film." *A. Forbes*

"I would recommend everybody to see it." *J. T. Coope*

"The greatest film for a long time." *Miss Kay*

"A film that everyone should see." *Miss Pamela R. Hankinson*

"Good tonic for all." *Miss Heathfield*

"Ideal film for War time." *W. Saunderson*

"Best film of the year." *R. Parker*

"Just what is needed to forget the war." *W. G. Dyson*

"More like it, please." *A. W. Eaton*

"Could do with more films like this one." *Miss Smethson*

"A truly wonderful film." *S. J. Harris*

"It's a tonic." *Miss Kay Applin*

"It is the entertainment we want these days." *Mrs. J. H. Coope*

"It is a treat not to be missed." *Mrs. W. E. Stevenson*

"One of Britain's best films." *J. Hartley*

These are just some of the replies received to questionnaire cards at the special preview of "Kipps," . . . and there are hundreds more like these.

20th CENTURY FOX

Narrow-Minded Showmen Under Censure

N. WESTERN CRITICS OF G.P. PROPAGANDA REQUEST

NORTH WESTERN branch disagrees with a recent decision of the General Council C.P. Committee, and is requesting further consideration to the proposed reduction in the issue of M. of I. film copies. The attitude of the General Council was described as "small thinking." W. J. Speakman presided.

In the course of his report as delegate, Mr. SPEAKMAN mentioned that with a view to economising film stock the Ministry of Information had suggested reducing the number of film copies of their issues from 1,000 to 750. This led to a long discussion which ended in the decision to ask the Ministry to continue with the present arrangements.

J. M. CANNON: I simply cannot understand why people should object to show a M. of I. film second or third run, when necessary. Sacrifices are necessary in the national interests.

The CHAIRMAN: You would be surprised at the mentality of some exhibitors. There are some who are really annoyed because they are not paid for showing M. of I. films. They argue that as the Ministry pays the newspapers for printing their advertisements they should also pay for using the kinema screen, and especially since they had read that two films which had gone to America had been rented and had been the means of money coming back to this country for Spitfire funds.

It would be a simple matter, commented J. M. CANNON, to divide the country into areas and to allocate M. of I. films for first, second and subsequent runs.

Short-sighted

E. H. WHITTELL said it was short-sighted for exhibitors to complain of the Ministry's proposal and yet cry out for more copies of commercial films. The saving in M. of I. copies might help the general film supply.

Resolution was adopted on the proposition of E. H. WHITTELL asking the General Purposes Committee of the Association to give further consideration to the M. of I. request.

"Glebelands" Cameo

"Glebelands" is now packed to capacity with Trade evacuees from London, announced the CHAIRMAN, who made a simple and forceful appeal to members to do all they could to assist the C.T.B.F.

Rates Rebates

Concerning the claim that is being made for the rebate of rates of kinemas in "blitz" areas, members assumed that any relief given in one area would apply to others where similar conditions had prevailed. R. P. RUTHERFORD said that the Wallasey T.C. had made an appeal to the Government for assistance. Instead of putting up the rates they were hoping to get a grant from the Government. If Wallasey was not a blitzed area, what was?

Kinema Personnel

What the C.E.A. is doing with the object of easing the staffing problems of kinemas was explained by the CHAIRMAN. Three main suggestions were receiving attention:—

(1) Asking the Ministry of Labour to restore the reservation age of operators to 25;

(2) One key man, regardless of age, to be left at each kinema;

(3) The Industry should become protected.

"My own view," said Mr. Speakman, "is that one key man, say, a manager-operator, for each kinema in the country is not too much to ask. If you have one key man on the spot I should imagine you can keep all the kinemas open, even if the number of shows or the opening hours are restricted." The three suggestions above were likely to be put before the Ministry of Labour.

P. M. HANMER pointed out that the shortage of other grades of labour was as serious as that of the operators.

Auxiliary Firemen

Concerning the recent representations made to the Chief Constable of Liverpool for a modification of the restrictions on the employment of certificated firemen in kinemas it was reported that the Chief Constable had extended a helping hand. A number of certificates had been issued to men to take up duties as auxiliary firemen. The SECRETARY intimated that he had received 31 certificates.

R. P. RUTHERFORD congratulated the subcommittee on the successful outcome of their representations.

S.O. Music Licence Query

On the question of Sunday opening, reports were presented on the conditions in the various areas. Special mention was made of Birkenhead. Although exhibitors had been prepared to give the takings of one full house as a charity contribution the Watch Committee made the condition that the contribution should be 5 per cent. of the net rateable value. This was quite acceptable to exhibitors.

The only side issue now remaining to be settled was the question of the music and dancing licence, the issue of which was still in the hands of the magistrates. As applications were made for these licences exhibitors had to give details of the nature of the programme and supply a synopsis of the films to be shown. Some considered there was still evidence of animosity on the part of the bench.

In some quarters there was the idea that it was not necessary to have a music and dancing licence. One Birkenhead exhibitor did not share that view. In any case, why risk leaving oneself open to prosecution, even for playing "God Save the King." What he did object to was the magistrates attaching conditions which seemed to be quite extraneous.

One argument was that the music and dancing licence was subsidiary or ancillary to the film entertainment, and as all the sound was recorded on the film a licence was not required. It must be borne in mind that many kinemas still used non-sync records for playing-in audiences, etc.

As to the S.O. position in Liverpool, the CHAIRMAN said that nothing further had been done. The question had been considered by the Finance Committee of the City Council. Why, he did not know. The position was very obscure and unsatisfactory. No doubt the question would be raised again in the near future.

Trading Hours

It was reported the Chief Constables in various licensing areas had allowed a little more latitude in the matter of night closing hours. Comment was made that where the powers to shorten opening hours had been exercised by the Chief Constable and the alteration had not been endorsed on the licence, there was no need to make application to the justices, though in one or two cases there had been a gentlemen's agreement between the justices and the exhibitors whereby the regular hours were left in the licences on the understanding that exhibitors would voluntarily agree to close earlier during the winter months.

In such cases, all that was necessary would be to point out to the justices that the Chief Constable had agreed to the extension of hours, and as a gesture of courtesy ask for the approval of the variation of the gentlemen's agreement.

Pourparlers with the Unions

R. P. RUTHERFORD reported that a subcommittee had met representatives of the Transport and General Workers' Union on questions of Sunday opening, fire-watching and working after an alert. The Union representatives pointed out that, in some cases, fire-watchers received a subsistence allowance, and in other cases none. They also requested exhibitors not to extend their hours during the summer months, but appeared to show understanding when they were informed that owing to the great losses sustained during the winter months it was necessary for kinemas to endeavour to recoup themselves in the months ahead.

The question of pay for Sunday work required to be settled. The Union representatives intimated that they would probably approach the branch in the near future on the question of a war bonus or increase in the rates of pay.

J. M. CANNON called attention to the agreement recently negotiated by the West Lancashire branch with the N.A.T. and K.E., and to the terms approved by other branches, covering Sunday opening. If it was proposed to alter the existing branch agreement, the procedure for dealing with this was through the conciliation committee or by giving the requisite notice for the alteration of the agreement.

Mr. RUTHERFORD pleaded for progress in dealing with the case of the Sunday opening terms.

Another exhibitor pointed out that owing to the different conditions prevailing throughout the extensive area covered by the branch, each town shall be dealt with separately. This view did not prevail. Any adjustments ought to be made within the scope of the existing branch agreement.

Finally, it was decided to convene a meeting of the negotiating committee at the earliest opportunity, and that contact should be made with the secretary of the N.A.T. and K.E. with a view to a settlement being reached.

Back to the Fold

On behalf of the meeting, the Chairman accorded a welcome to Phil Giles (Southport), who has returned to the exhibiting side of the business. "I hope," said the chairman, "that he will help in our deliberations, although he has been very quiet to-day."

Transport Charges

Members reported that their film transport firms had asked for an increase of 5s. per week to cover the cost of Sunday film deliveries. They intimated they had replied that the carriers should put their case to the branch. This was not a matter to be dealt with individually.

S.O. IN CORNWALL COUNTY

Standardised Rules

Cornwall County Council has made regulations to govern the Sunday opening of kinemas throughout the country. This decision was reached by the General Purposes Committee when an application for opening was granted for Newquay. The conditions are that performances shall not commence before 7.45 p.m. or end later than 10.45 p.m., and that no person under the age of 16 shall be admitted to any performance. The charity contribution to be not less than 10 per cent. of the estimated net profits.

It was reported that in one district the proprietor of a kinema, who had only intended to arrange occasional shows, had intimated that in view of the stringency of the regulations he did not intend to proceed further with the matter.

A scene from the Pathe thriller PHANTOM OF CHINATOWN, featuring Keye Luke and Lotus Long with Grant Withers and Paul McVey. The picture is reviewed in this issue

SCOTS TRADE EFFORT IN AID OF BLITZ VICTIMS

K.R.S. and C.E.A. Co-operate in Relief Performances

DETAILS of the scheme for raising funds in alleviation of the victims of the Clydeside raid almost monopolised the agenda of the Scottish Branch meeting last week. Five Sunday shows have been arranged. George Taylor presided.

John R. Turner (the secretary) explained that so far as the districts outside Glasgow were concerned no action had been taken.

In reply to a question by HARRY WINOCOUR, Mr. Turner said that in regard to other districts taking part in the fund there was a difficulty about films. After a joint meeting with the K.R.S. it had been agreed that the renters would provide films covering Glasgow, Helensburgh and Dunoon, and from Rothesay, Glasgow and Gourock.

In these cases the 25 per cent. to the Benevolent Fund would be waived. In the case of other districts applications were going to be considered by the K.R.S. on their merits.

"There are so many applications coming in just now," added the Secretary, "for all sorts of things all over the country that the K.R.S. have a difficulty supplying the number required."

Later in the meeting the members were informed that the Lord Provost of Glasgow (Sir Patrick Dollan) had sent letters to various civic chiefs in Scotland asking them to co-operate in the Clydeside Distress Fund scheme. The Lord Provost of Dundee had sent a letter to the Dundee section following Sir Patrick's request and the section will hold a meeting to discuss the question.

Sir Patrick's letter, added Mr. Turner, spoke of kinemas opening from Oban to Dumfries. "It was clearly pointed out to the Lord Provost that Glasgow exhibitors could only speak for Glasgow and not for outside."

Make Sure of the Programmes

RITSON BENNELL suggested to the section leaders that before they discussed the question they should consult with the K.R.S. as to how far programmes are available.

Let All Contribute

Arising out of this discussion, DAVID A. STEWART said that the transport people were charging 3s. for the carrying of programmes on a Sunday. That, he thought, was a high-handed method of doing business. They had received an invoice without any intimation at all that they would be charged. He thought it was a matter they should take up with the transport undertaking. It was for the Clydeside Distress Fund, and they were all making sacrifices.

Two Labour Policies

It was pointed out to the meeting that the members of the E.T.U. had agreed to give their services free on behalf of the fund, but the N.A.T.K.E. had declined and wages were being paid.

Mr. STEWART suggested that the transport question should be left to the executive to deal with, and GEORGE TAYLOR (the chairman) said it should be made clear to the various members that they ought to pay their staffs. Everybody should be treated the same.

Mr. Bennell suggested they should write to Mr. O'Brien asking him to use his influence on the matter.

A Ban Cancelled

Reporting on matters dealt with by the executive, Mr. Turner said there had been a complaint regarding Grangemouth barring Polmont, and it was intimated that the joint committee had cancelled the bar.

Dundee Wages

There had been negotiations from the N.A.T.K.E. regarding an increase of wages in Dundee, and it was suggested that they should write to Mr. O'Brien pointing out they were unable to agree.

The next meeting of the branch is on May 21.

G.F.D. AT BIRMINGHAM

Owing to enemy activity, Gen. F.D. Birmingham office has removed to 82, Russell Road, Moseley, Birmingham. Telephone number will be announced later.

S.O. ANOMALIES IN ULSTER

M. of I. FILMS PRESENTED

THE holding of Sunday A.R.P. lectures in Belfast kinemas has brought about an interesting situation in respect to the general question of Sunday opening because one of the conditions attached to the loan of the kinemas to the A.R.P. authorities was that no films should be shown.

At least two M. of I. films were presented and although both officials and audiences thought that their showing added to the effectiveness of the lectures the Trade is wondering what the police committee and the full Corporation will say.

Portrush Application Deferred

At Portrush consideration of an application by the Majestic for Sunday opening for H.M. Forces has been deferred until the autumn.

Opposition came from church bodies and also from Mr. Dunseath, a local exhibitor.

He urged that the whole matter be dropped as the soldiers were against Sunday films. He had lent his own kinema for Sunday concerts, and if they did not allow them then the military would be annoyed, but he did not think the military would be annoyed if Sunday films were banned.

Some amusement was caused when the Clerk read out the application made by the house in which Mr. Dunseath is interested when it applied for a licence for Sunday concerts in April last. It stated they required the licence to use the picture house for public dancing, singing, music, boxing and other entertainments every day of the week. It was also pointed out that the hall was being filled on occasions on Sundays with civilians and soldiers could not get in.

On the point of consistency the Council also adjourned the question of a licence for Sunday concerts.

No Change at Coleraine

At Coleraine an effort to rescind the permission granted for a Sunday kinema for H.M. Forces and their friends has failed.

In reply to attacks about the standard of films shown to the troops on Sundays it was stated they were passed by the British Films Society and censored by a padre.

At Enniskillen the licences for Sunday opening have been extended.

WORKERS AID RED CROSS

Membership on to Ten Million

Never before have the ordinary man and woman played such an important part in providing the Red Cross with the funds necessary for its essential war time activities, as in the support they are giving to the Red Cross and St. John Penny-a-Week Fund.

And that part will soon be greater still, for in view of the outbreak of hostilities in the Balkans and the rapidly mounting expenditure of the Red Cross the fund is to intensify its campaign for more members.

It is estimated that of the 15,000,000 workers engaged in trade, industry and public service at least 10,000,000 will be regular penny-a-weekers by the end of this year. If this is achieved it will mean that the workers will be contributing to Red Cross funds at the rate of £1,750,000 a year.

If members of the kinema Trade wish to help, write to the Secretary, Red Cross Penny-a-Week Fund, 89, Kingsway, London, W.C.2.

C

VALUATION FOR CLAIMS FOR COMPENSATION

Bristol Discusses Procedure

NEW APPEAL FOR FILM DUMPS

THE question of having proper valuations made for the purpose of claiming compensation in the event of damage by enemy action was discussed at the monthly meeting of the Bristol branch, when a letter on the matter from Norman Hart was read. The matter of emergency films was again considered, while another subject was the refusal of the Bristol magistrates to amend the present closing hour.

In a reply to a branch letter to head office asking for advice in connection with valuations for claims for compensation Norman Hart said:—

"I do not see any harm in having a valuation of the furniture and effects made to-day, but, of course, the position is that if they should become war-damaged then your valuer will make a valuation as to what he considers is a fair claim for the damaged articles. This claim is then sent in on the required form and the Government's valuer will then no doubt come and inspect the damage and put his valuation upon it. Then you will hear from that gentleman as to what he puts his valuation and compare it with the valuation made by your man. Eventually, if the valuation is agreed, or whatever amount is agreed upon, compensation will be paid by the Government when the war ends.

"I am afraid these war-damage claims seem very hopeless. I have lodged a good few of them myself, but do not expect to hear any more until the war ends, unless I am lucky. As a matter of record, it would be a good thing to have a valuation made of the furniture as it stands to-day, but if it is damaged by war I do not know if it will help very much because then the valuer will have to make out a valuation as to the amount of the damaged goods."

A. B. ATKINSON said the Government would take the pre-war valuation.

F. A. SEAL said that might not be the custom. They might get a reinstatement valuation.

Mr. ATKINSON asked what was the good of having a valuation on present-day value?

GEORGE REES said it was not only in connection with putting in a claim that a valuation would be useful, but also for the purpose of having a record to prove that the goods had been in existence. "We asked," remarked Mr. Rees, "head office to advise us on the subject as to the best way of dealing with it. Also, if the association valuer would be able to give us a figure."

The Chairman (Coun. F. G. W. CHAMBERLAIN) said: "If you call in a professional valuer you will have it valued as it stands to-day."

Mr. REES: "That would not matter: you would have some proof."

Mr. SEAL: "You have to state on the form of claim what is damaged."

Mr. ATKINSON thought an exhibitor could value the contents of his kinema better than a professional valuer, but he would not be able to value the building. He reminded them of the matter of war insurance, which he supposed they were all going to take up. When the insurance was effected surely they would have to give details of what was insured, therefore both the building and contents would be stated.

The CHAIRMAN thought the matter would be dealt with by the insurance companies.

Mr. SEAL pointed out that they might give a schedule of what was there at the time, but the question might come up at the end of the war as to whether the things were there when the damage was done. There was only the exhibitor's word.

The Chairman thought that if everyone took an inventory of the contents of the kinema, and had this certified by the insurance company and then deposited a copy in a place where it was not likely to be destroyed it would be sufficient.

It was agreed that members should be recommended to adopt this method.

K.R.S. Adamant

The Secretary read a letter from A. Verran, of the Cardiff branch of the K.R.S., stating that the members of the K.R.S. were not agreeable to depart from their previous decision regarding film dumps.

Mr. REES said so far as he could see, the distributors were not taking the matter seriously. Exhibitors had spent a lot of time on the subject. It was a very important matter.

The chairman pointed out that the renters' view was that the exhibitor should have a stand-by programme.

BERT RIEGO said he had a stand-by programme, but he could not get another from the same renter.

Mr. REES said in Mr. Riego's case it was a different matter. His theatre was a news theatre, and he wanted a stand-by programme of shorts. It was not the same thing as an ordinary kinema, where a feature programme was required.

The chairman remarked that he did not know what they could do about it. It seemed to him that the renters were just hoping for the best.

Mr. ATKINSON said that every kinema should have a stand-by programme, which should not be kept at the kinema, but somewhere where the exhibitor could pick it up when needed.

Mr. REES moved that they should write to Mr. Verran and ask what alternative scheme his members had to the one suggested. He thought the onus was on the renters.

This was seconded by OLIVER PUGSLEY and carried.

Later Hours Refused

The Secretary reported on the refusal by the Bristol Licensing Justices to withdraw the restriction as to closing at 9.30 p.m.

Mr. ATKINSON said the extra hour of daylight would come into operation on one day, and they wanted that extra hour of opening from that day. Transport was not such a vital matter to suburban houses.

It was decided to write another letter to the Justices asking them to reconsider their decision.

Rating of Blitzed Kinemas

There was a brief discussion on the rating of kinemas closed through enemy action. The Chairman said the system in Bristol was not to reduce the assessment but to make an allowance on the amount of the rates payable.

Mr. Atkinson said he had a full rebate for one of his kinemas which had been closed.

Mr. REES said it had been pointed out at the General Council meeting that in some evacuated areas concessions regarding rates had been granted.

The Chairman said that applied only to areas that had been closed by the military authorities.

A New Rule?

In reply to Mr. Atkinson (who asked if a committee of the General Council had the right to make a new rule without bringing it before the Council), the Chairman said every proposed new rule had to come before the annual meeting.

Mr. ATKINSON said his reason for asking the question was that a committee had requested him to send in an annual return regarding one of his kinemas, and he could find no rule of the Association that gave the committee the right to make such a request.

New Birmingham Offices

While there were no serious casualties among Birmingham kinemas as the result of the last enemy air attack on that Midland city the film renters' quarter again suffered. "Len" Grice and the staff of the Birmingham branch of Kalee, Ltd., lost their headquarters, but exhibitors will find them carrying on business at 21, Upper Grosvenor Road, Handsworth, Birmingham 20. Telephone No. Northern 1797.

Similarly, Leo Edgar, Midland manager for United Artistes, has temporarily had to find new headquarters. All communications should be sent to him at 87, Oakfield Road, Balsall Heath, Birmingham. His telephone number is Calthorpe 2780.

Ginger Rogers and Dennis Morgan in a scene from KITTY FOYLE (RKO-Radio), reviewed in this issue

Sussex Discusses Quota Obligations

HELPFUL SUGGESTIONS ADVANCED

C.E.A. and War Time Liabilities

METHODS of overcoming Quota difficulties—which, it was said, place exhibitors to-day in a most invidious position—were discussed by the Sussex C.E.A. Four suggestions urged in the course of the discussion were: shorter runs, taking of the total footage (shorts and longs combined) for Quota purposes, release of American money "frozen" in this country for the making of British pictures, and the extension of the three-year limit on films to four years.

RANDOLPH E. RICHARDS (chairman) said that the Board of Trade had put forward all sorts of suggestions—"longer runs, altered bars, and goodness knows what."

What exhibitors most desired was not longer runs, but shorter ones. If, he said, the Government would only release the necessary studios and personnel for making British pictures, enough pictures would be forthcoming, and no one would find himself short on Quota.

"My personal view," continued the Chairman, "is that if only they would release some of the 'frozen' money of the Americans in this country they would be only too pleased—and have already intimated as much—to use it for the making of British films, and we should all be able to meet our Quota requirements.

E. V. GLENISTER said that in some halls to-day it is possible to play a film that is over three years old, and he thought it a very good suggestion that the limit for Quota purposes might be extended to four years.

The chairman agreed, but pointed out that the only difficulty might be that, to bring it about, legislation would probably be necessary.

Attempting the Impossible

Mr. Glenister made a strong plea that for the Quota the total footage of shorts and longs together should be taken. This, he said, would be a great help to exhibitors, and in any event was the fairest way of doing it.

There were further comments from various members at the invidious position created through the Government commandeering studios and personnel, and at the same time trying to insist that, despite the difficulties of the Government's own making, exhibitors must comply with the Quota requirements.

Mr. GLENISTER: In other words, they are trying to compel us to do the impossible!

Branch Finances

The Branch finances, the monthly statement of which showed a credit balance of £70, in addition to some £300 invested, were considered "very satisfactory," and the accounts were approved on the motion of A. J. Sadler, seconded by Louis Carr.

War Time Liabilities

COUN. RICHARDS said that the C.E.A. Legal, Finance and Parliamentary Committee had been giving careful consideration to the War-time Liabilities Bill now before Parliament, one of the provisions of which is that anyone in grave financial difficulty arising out of war conditions may seek an arrangement with his creditors in order to preserve his business until better times return.

Mr. RICHARDS said that when the Bill comes forward it will be found that the C.E.A. are to move one or two amendments dealing with points of detail.

"It was agreed," he said, "that one thing we should endeavour to obtain was that these cases should come before a Court of Referees rather than through the ordinary County Court channels. It was felt that anyone suffering directly from the effects of the war should not have the stigma of the County Court."

Film Conditions

On the subject of K.R.S. representation urging that operators should take greater care with film copies, COUNCILLOR RICHARDS said that the Sussex branch contended that the damage was not caused at the theatres, but through the films not being examined with the same care as they used to be. "Some exhibitors," he added, "say they are jamming too many films into the tins."

REGINALD BRIGGS: That is quite right.

COUNCILLOR RICHARDS asked members to report specific cases of complaint to the general secretary.

Several specific cases were quoted. One member said that in an eight-reel feature seven reels were all right but the last one was a reel from another picture—and the mistake was not discovered until the film was actually on the screen!

Another member quoted a somewhat similar instance, although in this case he was able to borrow another reel from a brother exhibitor in the town who happened to be also showing this particular film.

Local Alert Procedure

A. J. SADLER, as chairman of the Brighton and Hove Entertainment Managers' Association, stated that he had received a letter from the Brighton Chief Constable (Captain W. J. Hutchinson) urging the installation of the local alarm air raid warning system which operates in the town by loud speaker in addition to the ordinary Alert system.

"It is clearly desirable," wrote the Chief Constable, "that while the alarm is in force the audience should remain within the building and not attempt to depart. It is at the same time considered advisable that they should be made aware that the alarm has sounded. It is suggested accordingly that when the alarm is given without a previous Alert, a notice should be thrown on the screen telling them that an alarm is in force. The terms of this notice should have been agreed with the Chief Constable.

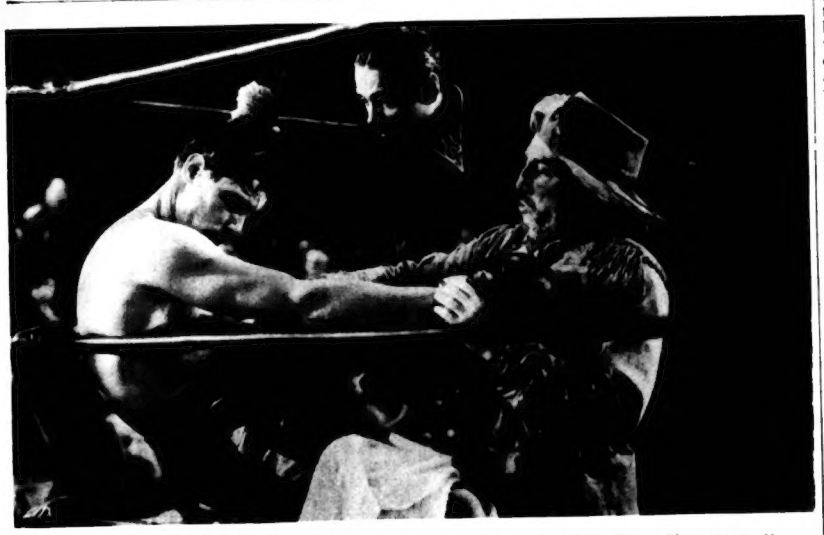
"Persons leaving the kinema who have not seen the notice should be warned by the doorman to remain under cover. Where warning of a previous alert has been given it is not thought necessary to give the alarm, but the doorman should advise people leaving the building not to go into the street."

In the course of the discussion, the view was expressed that the adoption of the local alarm system might lead to some confusion, and it was finally decided, on the proposition of GILBERT DICKER, seconded by E. V. GLENISTER, that, subject to the Local Authority installing the system at their own expense, exhibitors agreed to show on the screen the ordinary Alert slide should the local alarm go prior to the ordinary Alert signal.

Mr. SADLER said he would lay the exhibitors' view before the next meeting of the Entertainment Managers' Association.

The Next Meeting

The next branch meeting will be held at Lewes.



A scene from HEROES OF THE SADDLE (British Lion), featuring "The Three Mesquiteers," reviewed in this issue

A.B.F.D. FILM IN WEST END

"Ghost of St. Michael's" at the Regal

Michael Balcon's new comedy from Ealing, "The Ghost of St. Michael's," opened at the Regal, Marble Arch, on Sunday, April 20.

This A.B.F.D. offering brings Will Hay back to the screen in the famous schoolmaster characterisation and represents him at his best, director Marcel Varnel at his slickest, and an Ealing Studios production well up to the high standard that exhibitors have learned to expect from these studios.

The release date for "The Ghost of St. Michael's" is May 19.

OLDHAM'S KINEMA CONCERTS

Oldham Watch Committee has approved the suggestion of the Chief Constable (A. K. Mayall) that only two kinemas should be allowed to open for concerts on the same Sunday, and these two should be sufficiently far apart to avoid congestion in the case of air attack.

The new regulations for Sunday opening of kinemas, stated the Chief Constable, had not been received.

Columbia Has 35 Writers at Work

HIGH PRESSURE DRIVE

Completing Record Production Schedule

MORE writers are at work at the Columbia studios to-day than ever before in the company's history. Thirty-five scenarists in all are scripting thirty stories which will form a substantial contribution to the record war time programme of 65 feature pictures which Columbia has scheduled for 1941.

These subjects now in preparation are in addition to the eight big pictures which are already in various stages of actual production.

Producer Sam Bischoff, who has "They Dare Not Love" before the cameras with George Brent and Martha Scott co-starring under James Whale's direction, has seven writers working for him. They are working upon scripts for "Texas," the outdoor spectacle, which will feature William Holden and Sidney Bartlett, and "Trinidad," which has the British military headquarters of this Empire outpost as background.

Other important screenplays in preparation are "Her First Beau," the Jackie Cooper-Jane Withers comedy which J. Theodore Reed is directing, the musical, "Eadie Was a Lady," while Gene Markey, now a Columbia producer, himself is shaping a new subject, "A Porto Rico Story."

New situations, gags and suspense are being devised for "The Doctor's Husband," which is to be produced and directed by Wesley Ruggles.

P. J. Wolfson (who wrote "Escape to Glory," and also contributed many of the funniest situations in "Married — But Single") is to do the scenario for "Our Wife," for which John M. Stahl is producer director. Three writers are at work for producer Everett Riskin penning "Heaven Can Wait," "Mr. Twilight" and the Milton Lazarus stage play, "Every Man for Himself."

Reg. Denham at Work.

Reginald Denham has started work on the treatment of his own play, "Ladies in Retirement," in which Ida Lupino and Louis Hayward will have the principle rôles. Writers in the Charles R. Rogers camp have done the script for "Senate Page Boys," co-starring Herbert Marshall and Virginia Bruce under Alfred E. Green's direction.

A scene from MELODY AND MOONLIGHT (British Lion) reviewed in this issue. Johnny Downs and Barbara Allen are featured

They include Lewis R. Foster, who won the Academy Award for his original story, "Mr. Smith Goes to Washington."

Sidney Buchman and Richard Flournoy are collaborating for B. P. Schulberg on his next production, "Bedtime Story," which will be the first subject for director Alexander Hall under his long-term Columbia contract. Flournoy has been largely responsible for the success of the "Blondies" series. Two new "Blondie" scripts of top-budget calibre are now in preparation.

Ambitious Musical

An original is being prepared for Joe E. Brown. Producer Irving Starr has writers Edmund Hartman and Bert Lawrence working on the script of an ambitious musical "Time Out For Music." Nine writers are currently working at high pressure in the Irving Briskin unit.

Sidney Salkow is responsible for the screen play as well as the direction of "The Lone Wolf Takes a Chance," latest of the popular series with Warren William in the title rôle. "A Cool Million," a screen version of Nathaniel West's novel which Sam Bischoff will produce and "Meet Boston Blacki," which Robert Florey directs with Chester Morris in the leading rôle, have also been scripted.

I. OF M. FACES-UP TO WAR TIME PROBLEMS

Strand Cinema's Strong Position

Some of the war time difficulties which are being experienced by exhibitors in the Isle of Man were referred to by the chairman of directors, Mr. F. P. Kearsley, at the annual meeting of the Strand Cinema Theatre Co., Ltd., at Douglas.

Mr. Kearsley said that their business was seriously affected by the black-out and the continuous heavy drainage on the island's population. Many of the male patrons had left to join the Services and other forms of war service. The balance had only been partly restored by the inflow of new population. Running costs had increased considerably, and particularly in regard to heating, lighting and the transport of films.

Although English kinemas had advanced admissions by 25 per cent., there had been no increase in the Isle of Man. In fact, there had been a reduction to members of the Services.

For a town of the population of Douglas, competition in the entertainment business was both numerous and keen, and some of that competition, in their opinion, was unfair. Taking everything into consideration, however, the directors regarded the results as satisfactory. The company was in a strong position to meet whatever came. They were ready, in the meantime, to cater for whatever business was available.

The profit was £6,771, as compared with £16,622 in the previous year, and a dividend of 7½ per cent. was declared, as compared with 10 per cent. last year.

T. Mawdsley, of Southport, was re-elected a director.

A licence for the Sunday opening of the Regal (V. E. H. Cinemas, Ltd.) has been granted by the Holt magistrates. The matter had been brought before their notice several times, this being the first time it met with their satisfactory consideration.

QUIET FILM MARKETS

Business on Small Scale

ODEON'S 5 PER CENT. DEBS. IMPROVE

THE kinema share market was uncertain in tendency during the past week. Business was again on a very small scale.

Among the big circuits, A.B.P.C. ordinary rose to 5s., a gain of 3d., but the 6 per cent. preference were 4½d. lower at 12s. 7½d.

The Gaumont group was idle, with small downward movements in the preference and debenture issues.

Odeon 5 per cent. debentures, on the other hand, jumped £3½ to £73½, while P.C.T. preferred ordinary were 7½d. higher at 10s. 9d.

Elsewhere British Lion preferred rose 3d. to 2s. 1½d., General Theatres preferred 1½d. to 2s., and Sound City 6 per cent. preference 1½d. to 2s. 3d.

SHARE MARKET

	Last Week.	This Week.	Movement.
African Theatres Ord.	32 6	32 6	
Assoc. Brit. Pic Corp. 5/- ord.	4 9	5 –	+ 3d
" 6% Pref.	13 –	12 7½	- 4½
" 5% Debs.	£91½	£91½	
A.P.P.H. Ord.	5 1½	5 1½	
Baird Tele. 20% Pref. Ord.	2 6	1½	
" Defd. Ord. 2/6	1½	1½	
Brit. & Dom. Films £1	2½	2½	
Brit. Lion Pref. 10/-	1 10½	2 1½	+ 3
Capital & Prov. News 5/-	9	9	
Gaumont Brit. Ord. 10/-	1 4½	1 4½	
" "A" Ord.	6	6	
" 5½% 1st Pref.	5 10½	5 9	- 1½
" 4½% New Debs.	£61	£60½	- £½
General The. Pref.	1 10½	2 –	+ 1½
" 6½% 1st Mort. Deb.	£65	£65	
Mde. Tussaud New 1/- Def.	3	3	
" £1 Prefd. Ord.	2 –	2 –	
Moss Empires £1 Ord.	11 3	11 3	
" £1 Cum. Pref.	13 1½	13 1½	
Odeon 5/- Ord.	4/6	4/6	
" 6% Cum. Pref.	10/6	10/6	
" 5% Debs.	£70	£73½	- £3½
P.C.T.	10/1½	10/9	- 7½
" 7½% Pfg. Pf. Ord.	10/1½	10/9	- 7½
" Cum. "A" Pref. £1	18/9	18/9	
" Cum. "B" Pref. £1	16/7½	16/3	- 4½
" Const. 7% Pref.	19/-	19/-	
Sound City (Films) 6% Pref.	2/1½	2/3	+ 1½
Stoll Th. Corp.	–	9	
Twentieth Cent. 6% Pref.	–	3	
Union Cinemas Ord.	–	2½	
" 1st Pref.	2 6	2 6	
" 2nd Pref.	–	9	
Union Cine. Sub. Props. 6% Pf.	10/6	10/6	

£1 shares unless otherwise stated. * Nominal.

REPRESENTATIVE'S LIABILITY

Contractor's Case Against Kinema

At Blackpool County Court, on April 10, Wm. Taylor, trading as W. Taylor and Co., heating engineers, Blackpool, sued A. Pattman, Brookfield Crescent, Cheadle, a director of Alexandra Theatre, Blackpool, for £30 5s. for work done and goods supplied.

Judge Peel, in finding for plaintiff, held that if a representative did not disclose his principal he was personally liable.

The case had been remitted from the High Court.

Counsel said plaintiff was asked to examine the theatre boiler and he found a new one was required. Authority was given to instal one for £22 10s.

A cheque for £22 10s. was received but was not accepted by the bank. It was made out for and on behalf of Dorothy Holbrook Entertainments, Ltd.

The defence was that Mr. Pattman was not responsible for this company's transactions.

NAMES in the NEWS

Further promotions from within M-G-M's own ranks are announced. Mr. Hancock's step forward from branch supervisor to assistant sales manager is followed by the news that his former post has been given to **Douglas King**, whose branch managership at Cardiff goes in turn to salesman **Eric Butterworth**. King has been at Cardiff for 13 years, while Butterworth has been with M-G-M organisation for 14 years.

L. G. Goulden, who succeeds the late A. E. Firebrace as manager of the Plaza, Exeter, has been in the industry all his life, with the exception of the years he served in the Oxford and Bucks Light Infantry in France during the first Great War. Forty-six and a native of Sidmouth, East Devon, Mr. Goulden was initiated into the business under A. W. Ellis at The Cinema, Sidmouth. He was stage electrician and projectionist at the Hippodrome and became chief projectionist there when it became a kinema. During the illness of Mr. Firebrace, he has been acting as manager. Farant Gillie is the managing director of the Exeter Plaza, Ltd.

The Harringay Coliseum was recently reopened, after having been dark for about six months, by Universal Amusements, with **Frank W. Clarke** as licensee and manager. Mr. Clarke's experience in the Trade goes back some 20 years, for he started about 1920 as second operator at the Star, Hornsey Road. After a period as ship's electrician he returned to films as projectionist at the Palaseum, Commercial Road. Then he was managing operator with George Smart for about 8 years, and for the next 7 was in charge of the box at the Queen's, Palmer's Green. The Coliseum is his first managerial post. Mr. Clarke does his own booking and opened the Coliseum after a strenuous period of renovation and redecoration in which he took an active personal part.

Edward Laing has succeeded Jack Goulding, who has joined the Army, as manager of the Odeon, Acton. Before the last war he was a schoolmaster in Ireland, and when demobilised in 1919 became a bank clerk, first with the Bank of England and later in India with the Imperial Bank of Calcutta. Invalided home, he went on the stage as a vocalist and after a long period on tour took over a theatre at Clacton-on-Sea at which he combined the duties of manager, producer and leads. Subsequently he joined Odeon. He is an enthusiastic Home Guard.

A/C 2 G. Burnett, of Oswaldtwistle, serving overseas, was formerly at the Palladium Cinema, Oswaldtwistle.

J. H. Croxton, formerly at the Gaumont Palace, Chelsea, London, who is now assistant to W. A. Hoekman, at the Gaumont, Manchester, was for many years stage director at Daly's Theatre London. Gordon Thorley has also joined the staff of the Gaumont, Manchester, as assistant manager. This is his first appointment in the kinema trade, having resigned his commission in the King's Own (Liverpool) Regiment owing to ill health.

Sidney Wild, traveller, on the staff of Paramount, Manchester, has joined the R.A. He has been on the Paramount staff for 15 years in the accounts department, then as booking clerk, and for the last few years traveller. His brother, Norman Wild, is the senior member of the Manchester sales staff.

Plaza, Birkenhead, of which **W. J. McAree** is general manager, reopened on Thursday. It had been closed for a short period for repairs.

Robert N. Paterson, who has been KINE. correspondent for many years in and around Camberley, Surrey, has joined the Odeon circuit. He is at present working under S. J. Channing's direction at the Regal, Camberley.

Arthur J. Firth, who is now engaged upon Government work, has resigned his position as manager of the King's, Camborne (Sound and Movement Cinemas, Ltd.). He was with County Cinemas, Ltd., for some time previous to joining Associated British Cinemas in 1936, and managed the Ritz, Birmingham, and Hippodrome, Nuneaton, up to joining Odeon Theatres, Ltd., in April, 1940. The Coventry theatre of which he was in charge was damaged by enemy action last November, and he left to become manager at Camborne.

Richard Farmer has relinquished the managership of the Marina, Seacombe, Wallasey, to join the R.A.F. He was appointed manager of the Marina about four months ago, after having been assistant manager at the Gaumont Palace, Lewisham.

R. A. Shields, from the Queen's, Walton, has succeeded Reginald Venables for the managership of the Litherland Kinema. Mr. Venables is doing war work.

Mrs V. Edwards, who has been assistant manager at the Ritz, Wigan, has succeeded **A. Abbey**, manager of the Empire, Crewe, who has joined up. Both the Empire, Crewe, and the Ritz, Wigan, are A.B.C. theatres.

Miss M. J. Downes, who has been cashier at the Forum (A.B.C.), Liverpool, for the last seven years, has been promoted to the position of assistant manager. She is well known to members of the Trade and to regular patrons of the theatre. Manager of the Forum is R. F. Scott.

Company Notes and News

NEW PRIVATE COMPANIES

British Regional Films, Ltd.—Registered April 12. Capital, £100 in 2,000 shares of 1s. each (1,020 "A" and 980 "B"). Film producers, etc. Solicitors: Bulcraig and Davis, Amberley House, Norfolk Street, W.C.2.

A. and D. Films, Ltd.—Registered April 9. Capital, £100 in 100 shares of £1 each. Film producers, etc. The directors are: Alexr. Bryce, Valley Nursery, Hurst, Berks, motion picture director; Ernest Gartside, 13, Sherwood Road, N.W.4, motion picture producer.

Savoy Picture House (Brighouse), Ltd.—Registered April 16. Capital, £4,000 in 4,000 shares of £1 each. Kinema proprietors, etc. Secretary: N. A. Foster. Solicitor: Norman A. Foster, Burton Chambers, Kirkgate, Bradford. Registered office: Savoy Picture House, Brighouse.

Gilesgate Cinema, Ltd.—Registered April 15. Capital, £100 in 100 shares of £1 each. Kinema proprietors, etc. The permanent directors are: Carter Crowe, 52, Stowell Street, Newcastle-on-Tyne; Robert Leighton, 31, Springhall Gardens, Newcastle-on-Tyne. Qualification: £5. Remuneration: £5 per annum, divided between them. Solicitors: Septimus G. Ward and Rose, Newcastle-on-Tyne.

Stockley Theatres, Ltd.—Registered April 15. Capital, £500 in 500 shares of £1 each. Kinema proprietors, etc. The directors are: Hy. Stockley Brown, 30a, King's Road, Reading; Francis A. Balsom, 10, Warwick Road, Reading. Qualification: £10. Secretary: A. Burrows. Solicitors: Sheppard and Fullbrook, 134, Broad Street, Reading. Registered office: 30 King's Road, Reading.

Kinema (Gambridge), Ltd.—Registered April 15. Capital, £1,500 in 1,500 shares of £1 each. Objects: To acquire the business carried on by Agnes J. S. Pointer at the Kinema and 85-89, Mill Road, Cambridge. The directors are: Alfred J. Pointer and Agnes J. S. Pointer, both of 5, Park Street, Cambridge; Flk. A. Pointer, 89, Mill Road, Cambridge; Jack Pointer, 11, Malvern Road, West Bridgford, Nottingham. Solicitors: Francis and Co., 10, Peas Hill, Cambridge. Registered office: 85, Mill Road, Cambridge.

County (Sudbury), Ltd.—Registered April 9. Capital, £5,000 shares of £1 each. Kinema proprietors, etc. Frank Okin is managing director. Remuneration of chairman, £200 per annum; of other directors, £150 each per annum. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Burlington (Torquay), Ltd.—Registered April 9. Capital, £1,000 in £1 shares. Kinema proprietors, etc. Frank Okin is managing director. Remuneration of chairman, £200 per annum; of other directors, £150. Solicitors: Billinghurst, Wood and Pope, 7, Bucklersbury, E.C.4.

Zenith Entertainments, Ltd.—Registered April 11. Capital, £700 in 700 shares of £1 each. Kinema and theatre proprietors, etc. The directors are: Bernard Raphael, 152, High Street, Walthamstow, costumier; Albert W. Hewlitt; Raymond D. Barlow; Alfred Lindsay; Robert A. Watson, Lloyds Bank Chambers, Church Hill, Walthamstow, E.17, solicitor.

Eastern Advertising Co., Ltd.—Registered April 12. Capital, £200 in 2,000 ordinary shares of 1s. each and 100 6 per cent. preference shares of £1 each. Theatre and kinema advertising agents, etc. The directors are: Wm. H. Fox, 392, Bricknell Avenue, Hull, Yorks, company accountant; Reginald L. Mayes, 5, Brindley Street, Hull, kinema manager. Registered office: Cheyne House, 62-3, Cheapside, E.C.2.

MORTGAGES AND CHARGES

Pitchcroft Theatres, Ltd., 199, Wolverhampton Street, Dudley.—Mortgage on properties, etc., in Worcester, dated March 12, 1941, to secure £4,500. Holders: Mrs. M. F. M. Nevett, 21, Fourth Avenue, Hove; and W. G. Darby, 199, Wolverhampton Street, Dudley.

Cinetechnic, Ltd., Coston House, Oldfield Lane, Greenford, Middlesex.—Debenture, dated March 20, 1941, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

SATISFACTIONS

Northfleet Cinemas, Ltd., 62, Oxford Street, W.1.—Satisfaction in full on February 17, 1941, of debenture dated June 20, 1940, and registered July 1, 1940, securing £1,500.

Oswestry Regal Cinema Co., Ltd., Regal Chambers, Salop Road, Oswestry.—Satisfaction to the extent of £4,000 on April 1, 1941, of debentures authorised March 15, 1936, and registered April 4, 1936.

N.S.S. MOVES TO WARDOUR STREET

As a consequence of enemy action, National Screen Service, Ltd., has removed its London office to Wallace House, 113-117, Wardour Street, W.1, where extensive office accommodation is being occupied, opposite the firm's laboratories.

Exhibitors who need prints urgently can also get into touch with the N.S.S. works at 24, Wadsworth Road, Perivale, Middlesex. Telephone Perivale 6406.

D

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
†Bitter Sweet (M-G-M)—American.	93 min. (U)	Jeanette MacDonald, Nelson Eddy.	Elaborate version of Noel Coward's famous musical comedy. Excellently set, costumed and presented in Technicolor.	Excellent general booking. Nothing to harm juveniles.
Bowery Boy (B. Lion-Republic) American.	69 min. (A)	Dennis O'Keefe, Louise Campbell, Jimmy Lydon.	Bowery romantic melodrama, describing the hectic experiences of a young doctor. Story comprehensive, characterisation good, atmosphere convincing and feminine angle strong.	Very good popular booking. Safe for youngsters.
Come Live With Me (M-G-M)—American.	85 min. (A)	James Stewart, Hedy Lamarr, Ian Hunter.	Romantic comedy, an appealing and piquant mixture of sophistication and charm, turning on a modern marriage of convenience. Acting delightful, direction brilliant. Star values terrific.	Excellent light booking. Hardly suitable for youngsters.
Heroes of the Saddle (B. Lion-Republic) American.	57 min. (U)	Robt. Livingston, Raymond Hatton,	Three Mesquiteer outdoor melodrama, heavily embroidered with juvenile sentiment. Acting adequate, feminine appeal strong.	Useful second, particularly for family halls.
His Affair (American)—20th Century-Fox).	98 min. (A)	Robert Taylor, Barbara Stanwyck.	Romantic gangster melodrama, presented in glamorous period garb. Originally reviewed in KINE., June 17, 1937.	Outstanding re-issue. Safe for the family.
Kitty Foyle (RKO-Radio)—American.	107 min. (A)	Ginger Rogers, Dennis Morgan, James Craig.	Romantic drama, based on the emotional experiences of a "white collar" girl. Story true to life, star's performance brilliant, support competent, direction understanding. Feminine angle terrific.	Excellent general booking. Hardly suitable for youngsters.
Love Thy Neighbour (Paramount)—American.	83 min. (U)	Jack Benny, Fred Allan, Mary Martin.	Cross-talk comedy with music and song, turning on the rivalry between Fred Allen and Jack Benny, America's radio favourites. Story trivial, but teamwork eager, musical embellishment bright and staging elegant.	Good light booking fo. the majority of halls. Good for the family.
Meet the Missus (British Lion-Republic)—American.	67 min. (U)	Roscoe Karns, Ruth Donnelly,	Domestic comedy-drama, the latest of the popular Higgins family series. Story far-fetched, but teamwork good and atmosphere homely.	Good general programme. Good for juveniles.
Melody and Moonlight (British Lion-Republic) American.	71 min. (U)	Johnny Downs Barbara Allen	Romantic comedy with music, song and dance. Story slight but popular and musical embellishment bright. Teamwork adequate, tunes tuneful and atmosphere gay.	Good general booking. Good for youngsters.
Phantom of Chinatown (Pathe)—American.	61 min. (A)	Keye Luke, Lotus Long, Grant Withers.	Murder mystery melodrama, the latest contribution to the popular Mr Wong series. Story ingenious, characterisation effective and thrills realistic.	First-rate thriller. Nothing to harm youngsters.
Secret Evidence (Pathe)—American.	64 min. (A)	Chas. Quigley, Marjorie Reynolds.	Well-planned modern life melodrama with an arresting gangster streak. Acting good, direction resourceful, human angle strong.	Good popular booking. Should not harm youngsters.
So Ends Our Night (United Artists)—American.	120 min. (A)	Frederic March, Margaret Sullavan, Glen Ford.	Modern adventure melodrama, adapted from Remarque's novel "Flotsam." Story strong, acting impressive, staging realistic and direction brilliant.	Outstanding general booking. Hardly suitable for youngsters.
Wild Man of Borneo (M-G-M)—American.	78 min. (U)	Frank Morgan, Billie Burke, Mary Howard.	Period farcical comedy with a theatrical boarding-house background. Humour a trifle eccentric, but human angle universal. Great performance by star, capable support and colourful staging.	Attractive light booking, particularly for good-class halls. Nothing to harm children.

† In Colour

REVIEWS FOR SHOWMEN

Come Live With Me

M-G-M. American (A). *Directed by Clarence Brown. Featuring James Stewart, Hedy Lamarr and Ian Hunter.* 7,766 *feet. Released July* 7, 1941.

ROMANTIC comedy, an appealing and piquant mixture of sophistication, tenderness and charm, describing a strange marriage of convenience between a glamorous Viennese and a struggling young American author, and its happy ending. The story is, with all its worldly trimmings, a fairy tale, and its modern make-believe, delightfully handled by its attractive co-stars and competent direction, and subtly amplified by excellent photography and an effective musical score, is light entertainment of impeccable quality and happy urgency.

In cornering both markets, the carriage trade and the ninepennies, it brilliantly consolidates a marvellous stroke of box-office business. Excellent light booking, an idyll and a laugh in one.

Story.—Johnny Jones, alias Johanna Janns, an attractive Viennese, and Barton Kendrick, a wealthy publisher, believe themselves to be in love. To avoid deportation "Johnny" must find an American husband. Kendrick being married, she picks on Bill Smith, a penniless author. In return for the use of Bill's name "Johnny" agrees to pay his bills. Bill sees good story material in their arrangement and proceeds to write a novel.

Diana, Kendrick's wife, persuades her husband to purchase the manuscript for five hundred dollars. The money immediately restores Bill's self-respect and he becomes Kendrick's rival for "Johnny's" affections. This is all in accord with Diana's plan. The scene then shifts to Bill's grandmother's farm. The idyllic surroundings, and the old lady's intuition, enable him to romp home an easy winner.

Acting.—James Stewart ambles easily and ingratiatingly through his part, as Bill. There is the mark of the true artiste, and shrewd point, in everything he does. Hedy Lamarr retains her glamour without getting out of step with character, as Johnny, the girl who regains her girlish laughter, and Ian Hunter and Verree Teasdale strike a cleverly contrasting note of sophistication, as Barton and Diana Kendrick. Another flawless study comes from Adeline de Walt Reynolds, as Grandma.

Production.—The captivating cleverness of the play is the ease with which it glides from smart sophisticated comedy to picturesque idyll. It is all so impossible yet, strangely enough, so human that it intrigues, charms and delights in spite of—or should it be because of—itself. Its happy secret is its impeccable acting, direction and stagecraft. Every situation, piquant or sentimental, has just the right emphasis, while the actual fadeout is a masterpiece of graceful suggestiveness.

Its drawing room technique is also its key to both high and low brow appeal. Finally, mention must be made of the excellent photography and effective musical score. It is, in many respects, a unique technical as well as histrionic and directorial box-office achievement. Its merit is all the more commendable when it is realised that its title and star values make it a certainty anyway.

Points of Appeal.—Clever, charming and laughable story, polished acting, brilliant direction, excellent technical presentation, smooth dialogue, strong human angle, great title and box-office stars.

Meet the Missus

British Lion—Republic. American (U). *Directed by Mal St. Clair. Featuring Roscoe Karns, Ruth Donnelly and Spencer Charters.* 6,013 *feet. Release not fixed.*

DOMESTIC comedy, telling of monetary, romantic and marital predicament in the homely and popular Higgins family. From a cast viewpoint the series has swapped horses in mid-stream—Roscoe Karns, Ruth Donnelly, Spencer Charters and George Ernest step into the shoes of the Gleasons and Harry Davenport—but the series is neither impaired nor improved by this change of cast. The only criticism is that the story is even less credible than usual.

However, the film is, in spite of an occasional shortcoming, an ingratiating mixture of humour and human interest. Series values seal its popular success. Good general programme.

Story.—Sid, son of Joe and Lil Higgins, a typical middle-class family couple, loses valuable bonds belonging to his employers. Joe tries to raise the money, but his chances of saving Sid from prison are not particularly bright. As a last resource, Grandpa to "sell" himself to Mrs. Jones, a wealthy widow, and writes her a note asking for her hand in marriage.

Shortly afterwards, Joe thinks he can raise a loan on his home. Grandpa tries to back out, but Mrs. Jones replies with a threat of breach-of-promise proceedings. Joe then sets out to steal the letter, but finishes up in the wrong apartment and is compromised by a blonde. However, just as the Higgins family are about to be disintegrated the bonds are discovered and satisfactory explanations are forthcoming.

Acting.—Roscoe Karns is good as the resourceful and, at times, explosive Joe; Ruth Donnelly is every inch the good mother and suspicious wife, as Lil, and Spencer Charters has his moments as Grandpa. The supporting players, too, are capable.

Production.—From the opening to the end of the first half the picture is really good, and human touches cleverly interlace the broad comedy, but towards the finish the tale takes a somewhat wild plunge into extravagant farce and slapstick. The hectic digression throws the entertainment slightly out of balance, but fortunately not enough seriously to diminish its inherent and wholesome mass, family and industrial appeal. Any further doubts are offset by series and cast values.

Points of Appeal.—Extravagant, but homely and refreshingly intimate story, good teamwork, convincing family atmosphere, popular cast, and series values.

Kitty Foyle

RKO-Radio. American (A). *Directed by Sam Wood. Featuring Ginger Rogers, Dennis Morgan and James Craig.* 9,630 *feet. Release not fixed.*

ROMANTIC drama, based on Christopher Morley's international best-seller, concerning the business and romantic experiences of a working-class girl who wends her way into society, finds herself irresistibly attracted by a man above her station, only to discover in the long run that real happiness is on her own doorstep. The tale describes the pitfalls and joys of working-class and society life, and proves in the end that a "white collar" girl can, providing she has the will, stamina and self-control, win life's glittering prizes.

Ginger Rogers is magnificent in the name part—she certainly earns her "Oscar"—and her natural portrayal alone is responsible for irresistible emotional refreshment. And that's not all; the support is more than competent, and the direction is equally resourceful and understanding.

The complete picture, with its compelling human and feminine angles and terrific title and star values, is a foregone box-office conclusion. Excellent general booking.

Story.—Kitty Foyle, a working girl, falls in love with Wyn Strafford, her socialite employer. She expects Wyn to marry her, but he fails to pop the question. She runs away and secures a position in New York. She makes the acquaintance of Mark, a struggling young doctor, but is unable to return his love. Later, Wyn pays her an unexpected visit and their love is rekindled. They speedily marry.

Wyn's people have their own plans for Kitty's future, but Kitty revolts at their snobbery and walks out. She divorces Wyn and later has a child, which is stillborn. She resumes her friendship with Mark and a definite date is fixed for their marriage. Wyn turns up on the eve of their wedding. He tells Kitty that he has left his wife and asks her to accompany him to South America. She asks for time before coming to a decision. After reviewing her past she arrives at the sane conclusion that her happiness now lies with Mark.

Acting.—Ginger Rogers gives a flawless portrayal as Kitty. The yearning for one man, the poignancy of frustrated motherhood and the ultimate triumph over a romantic inhibition are superbly conveyed in her brilliant yet unobtrusive portrayal. No wonder she earned an "Oscar."

Dennis Morgan is a handsome, if unsteady, Wyn, and James Craig is effective in contrast as the stalwart Mark. Gladys Cooper heads a carefully chosen supporting cast.

Production.—The tale, which puts before anything else the emotional experiences of a girl who married out of her class, is told in retrospect against recent history of American events. It also spaces its development with commentary and is subject to spoken thoughts. Music, too, is cleverly employed.

The unique presentation is effective, but good theatre as it is, the picture as a whole scores in spite of, rather than because of, its cunning treatment. The reason is Ginger Rogers. Her portrait of the working girl heroine is so real, so vital and so true to all the best feminine instincts that it transcends by-plot and trimmings.

Even the supporting cast are at times little more than background. But "one man" show as it undoubtedly is, it is nevertheless a perfectly balanced one. The preservation of perspective is the secret of its charm and success. Its stupendous feminine and star values consolidate its irresistible box-office address. There has never been a better woman's picture.

Points of Appeal.—Intriguing, true-to-life story, brilliant performance by Ginger Rogers, competent support, excellent atmosphere, colourful presentation, understanding and resourceful treatment, strong human angle, immense feminine appeal, big title values and bigger star.

Wild Man of Borneo

M-G-M. American (U). *Directed by Robert B. Sinclair. Featuring Frank Morgan, Billie Burke and Mary Howard.* 7,055 *feet. Released May* 26, 1941.

PERIOD farcical comedy, with a theatrical boarding house background, built around the pecuniary problems of a glib travelling medicine man who abandons his precarious vocation in the interests of his motherless daughter. The play contains a number of good types, and all are accurately etched—Frank Morgan is, for instance, great in the name part—but it is a little too dependent on the eccentricities of the "profession," the exuberant braggadacio and petty superstition of stage folk, to register with certainty with the masses.

Still, although some of its humour is an acquired taste, its refreshing paternal angle does much to promote universal appeal. Star values should clinch the deal. Attractive, out-of-the-rut light booking, particularly for good-class halls.

Story.—J. Daniel Thompson, a travelling medicine man, leaves the road to look after his motherless daughter, Mary. They take rooms in a theatrical boarding house owned by Bernice Marshall, an actor's widow. Bernice is an admirer of Richard Mansfield, the famous American actor, and Daniel gets credit by claiming to be one of Mansfield's friends. He even goes so far as to say he was Mansfield's understudy. Professor Birdo, a bird imitator; Mrs. Diamond, a woman who is seeking the whereabouts of her runaway husband, and her daughter, Francine, are other guests.

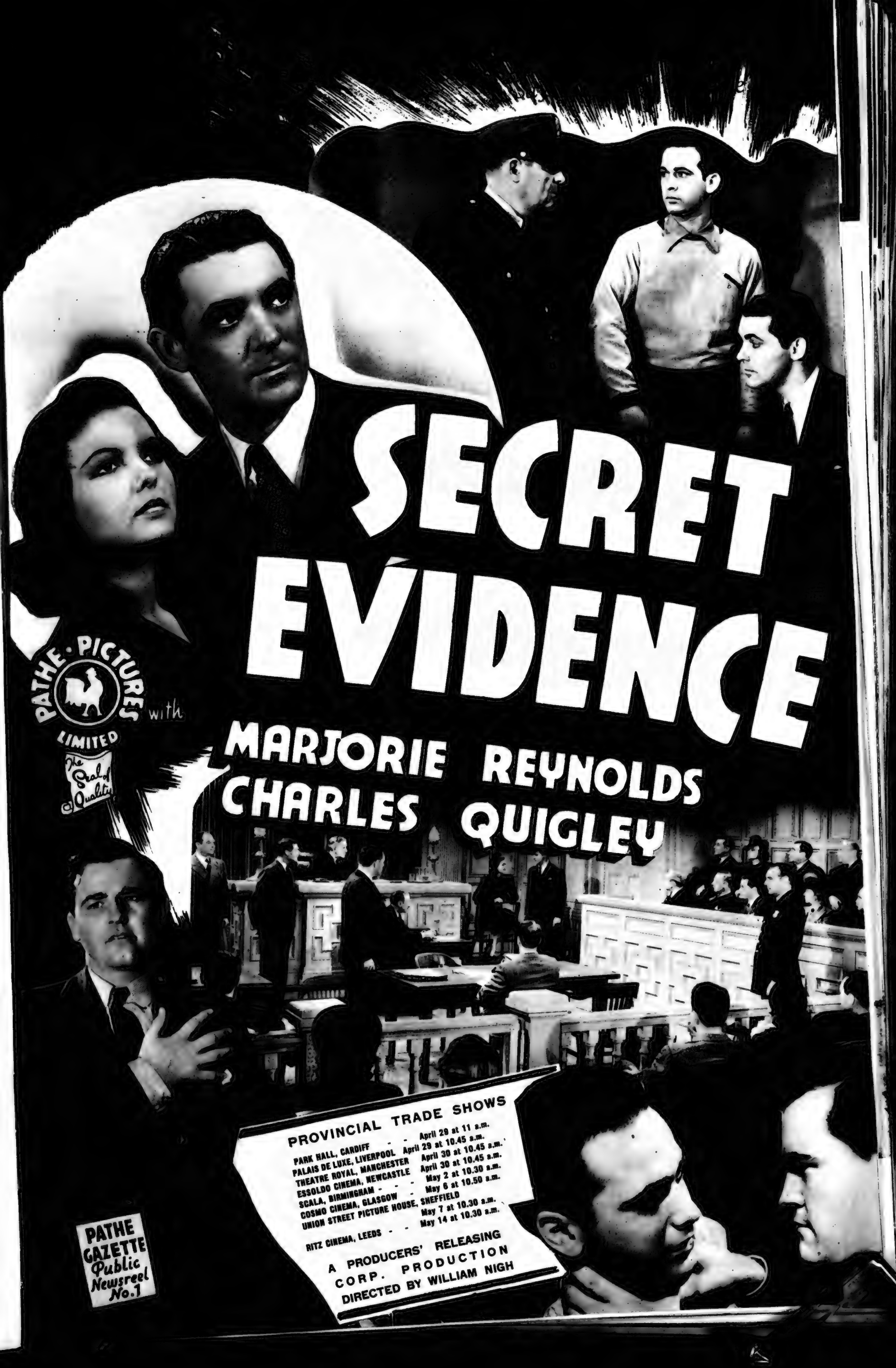
All think Daniel is a cheat and a liar, but he manages to gain Bernice's confidence and affection, and hold Mary's Ed LeMotte, a pioneer kinematographer, is the only other boarder, and he and Mary fall in love. Subsequently, Daniel is caught out while acting the Wild Man of Borneo in a cheap fun fair, but he lives down the humiliation. There are further complications, but a lucky twist paves the way to a happy ending.

Acting.—Frank Morgan is excellent as the good-natured scamp Daniel; Mary Howard is an appealing Mary; and Billie Burke, Donald Meek, Marjorie Main, Connie Gilchrist, Bonita Granville, Dan Dailey, Junr., and Walter Catlett also draw good types in direct support.

Production.—The settings, which range from boarding house interiors to fairground exteriors, are as colourful and accurate as the acting. The combination extracts many laughs from the quizzical, if somewhat over-dialogued, tale. But quaint and consistent as its humour is, the play is, in the main, dependent on character-drawing rather than plot for its entertainment. Ordinarily, its particular make-up would limit its appeal, but happily it has in its ingratiating and novel vein of paternal sentiment a subtle leveller. With title and star values to back it up it is safe, as well as congenial light entertainment for the majority of halls.

Points of Appeal.—Original plot, effective characterisation, colourful period atmosphere, good dialogue, popular sentiment, intriguing title and popular star.

REVIEWS—continued on page 17


SECRET EVIDENCE
MARJORIE REYNOLDS
CHARLES QUIGLEY
PATHE · PICTURES with
LIMITED
The Seal of Quality
PROVINCIAL TRADE SHOWS
PARK HALL, CARDIFF - - April 29 at 11 a.m.
PALAIS DE LUXE, LIVERPOOL April 29 at 10.45 a.m.
THEATRE ROYAL, MANCHESTER April 30 at 10.45 a.m.
ESSOLDO CINEMA, NEWCASTLE April 30 at 10.45 a.m.
SCALA, BIRMINGHAM - - - May 2 at 10.30 a.m.
COSMO CINEMA, GLASGOW - May 6 at 10.50 a.m.
UNION STREET PICTURE HOUSE, SHEFFIELD
May 7 at 10.30 a.m.
RITZ CINEMA, LEEDS - - - May 14 at 10.30 a.m.
A PRODUCERS' RELEASING CORP. PRODUCTION
DIRECTED BY WILLIAM NIGH
PATHE GAZETTE Public Newsreel No.1

KILLERS LURK IN THE SHADOWS OF CHINATOWN!

KEYE LUKE

A MONOGRAM MYSTERY THRILLER
DIRECTED BY PHIL ROSEN

PROVINCIAL TRADE SHOWS

THEATRE ROYAL, MANCHESTER,	April 29	at 10.45	a.m.
STOLL, NEWCASTLE - - - - -	April 29	at 10.45	a.m.
OLYMPIA, CARDIFFF - - - - -	April 30	at 11.00	a.m.
LA SCALA, GLASGOW. - - - - -	May 2	at 10.50	a.m.
FORUM, LIVERPOOL. - - - - -	May 2	at 11.00	a.m.
UNION STREET PICTURE HOUSE, SHEFFIELD.	May 2	at 10.30	a.m.
FORUM, BIRMINGHAM. - - - - -	May 6	at 10.30	a.m.
RITZ, LEEDS. - - - - - - -	May 13	at 10.30	a.m.

PATHE · PICTURES LIMITED
The Seal of Quality

Pathe Gazette
PUBLIC
NEWSREEL No. 1

HENRY ARMETTA

CAUGHT IN THE ACT

With
IRIS MEREDITH

A PRODUCERS' RELEASING CORPORATION PRODUCTION

DIRECTED BY
JEAN YARBOROUGH

TRADE SHOW
SCALA, BIRMINGHAM
WED., MAY 14 at 11

PATHE · PICTURES LIMITED
The Seal of Quality

PATHE GAZETTE
PUBLIC NEWSREEL No. 1

Bela Lugosi

with

SUZANNE KAAREN

PATHE · PICTURES LIMITED
The Seal of Quality

A PRODUCERS' RELEASING CORPORATION PRODUCTION
DIRECTED BY JEAN YARBOROUGH

TRADE PRESENTATION
PHOENIX · FRIDAY, APRIL 25 at 2.30

Pathe Gazette
PUBLIC
NEWSREEL

REVIEWS—continued from page 12

Bitter Sweet

M-G-M. American (U). Directed by W. S. Van Dyke II. Featuring Jeanette Macdonald and Nelson Eddy. Photographed in Technicolor. 8,584 *feet. Release not fixed.*

NOEL COWARD'S simple, romantic musical comedy has been very much elaborated and lavishly staged in Technicolor, and provides a cast-iron box-office certainty. Lavishness which would have been out of place on the stage suits the pictorial interpretation.

The picture will do much still further to popularise, if possible, the Eddy-Macdonald team. Both the stars are in excellent voice, and the tuneful music comes over with the same freshness it had in the stage and again in the Wilcox-Anna Neagle version. It is one of those pictures which is assured from the word go to be a big success.

Story.—Sarah Millick, fashionable young lady engaged to a British diplomat, elopes with her music teacher Carl. They go to Vienna, and live happily for a year, in spite of poverty. During this time Carl composes a light opera. Baron von Tranisch casts envious eyes on Sarah, and forces a famous café proprietor to give her a job, and also engage Carl as a pianist in the orchestra.

It is not long before Sarah discovers Tranisch's intentions. One night while singing Carl's songs to a famous impresario he assaults her, and Carl, rushing to defend, is killed. Later Sarah makes the operetta a success.

Acting.—Jeanette Macdonald has never been in better form than in the rôle of the romantic Sarah; she not only sings exquisitely, but also acts extremely well. Nelson Eddy is a little heavy, but his voice is all that could be desired.

George Sanders is well cast as the Baron, and Ian Hunter graces the small rôle of an English nobleman who helps Sarah. Felix Bressart and Curt Bois supply comic relief efficiently, as does Herman Bing. Sig Rumann is good as a café proprietor.

Production.—The story is not told in retrospect as it was on the stage, and it has in other respects been considerably altered, but its appeal remains as wide as ever. The romance is tenderly introduced, and the various songs are neatly interleaved, together with some delightfully set dance sequences.

The colour helps to lighten the effect, and is especially kind to Jeanette Macdonald, who enters into the spirit of the piece wholeheartedly. Interpolated comedy sequences are very good and do not give that impression of padding, but help to back up the continuity of the simple love story which is the picture's backbone.

London backgrounds are convincing, and the Viennese ones infectiously gay. Lavishness characterises the café sequences.

Points of Appeal.—The screen's most popular musical comedy team in one of their greatest hits. Noel Coward's lyrics and music

Secret Evidence

Pathé. American (A). Directed by William Nigh. Featuring Charles Quigley, Marjorie Reynolds, and Ward McTaggert. 5,714 *feet. Release not fixed.*

WELL-PLANNED modern life melodrama, with an arresting gangster streak, concerning the romantic vicissitudes of an assistant district attorney and his fiancée, innocent associate of a hardened crook. The heroine's predicament is the greater, but feminine appeal is cultivated without loss of balance. Slickly acted, competently directed and shrewdly dialogued, the film works its way well up in the general programme category. Good popular booking.

Story.—Linda, a working-class girl, and David, a young assistant district attorney, arrange to get married, but just as the future looks rosy for them both, Baxter, Linda's former gangster fiancée, is released from prison. He forces his attentions on Linda by asserting he has a hold on Jerry, her brother. Later, Baxter is wounded in circumstances that incriminate Jerry.

David is forced to prosecute and Baxter plans to discredit him in Linda's eyes. Linda's loyalty to Jerry makes things easy for Baxter, but in the long run David triumphs in the battle of wits. Jerry is acquitted, and David and Linda pick up the threads of their romance.

Acting.—Marjorie Reynolds gives an intelligent and spirited portrayal as Linda, Charles Quigley is a manly David, and Ward McTaggert is exceptionally good as Baxter. Howard Masters, Bob White, Kenneth Harlan, and Donald Curtis give good support.

Production.—There is more talk than action in the picture, but verbose as it is, its construction is sound and its showmanship impeccable. Its strength lies in its good characterisation and the manner in which sympathy is divided between the central characters. Nothing is certain until the last minute, and the tense yet satisfactory climax further consolidates its direct and determined appeal. Its big in all but footage.

Points of Appeal.—Well constructed story, very good characterisation, convincing atmosphere, strong human and feminine angles, good title, convenient length and popular cast.

Melody and Moonlight

British Lion-Republic. American (U). Directed by Joseph Santley. Featuring Johnny Downs, Barbara Allen and Jane Frazee. 6,481 *feet. Release not fixed.*

ROMANTIC comedy with music, song and dance, illustrating a penniless young hoofer and dance-crazy débutante's bid for stage, cabaret and radio fame. The tale has no strong claim to originality, but transparent as it is, it nevertheless makes an attractive platform for song and dance. Furthermore, the versatile young cast takes full advantage of every opportunity.

The neat blending of plot, by-plot and musical embellishment is the genius of attractive and infectious light entertainment. Good general booking.

Story.—Kay Barnett, a bored débutante, determines to make a name for herself as a dancer. She and Danny O'Brien, an ambitious but down-at-heel hoofer, meet at a cheap dance-hall. Theirs is a case of love at first sight and they decide to team up. Standish Prescott, Kay's superior fiancé, objects to her goings-on, and so does her father. Nevertheless, Kay is adamant. From thence on she and Danny find the going hard, but, needless to say, they eventually make good.

Acting.—Johnny Downs dances cleverly and sings pleasantly and acts naturally as Danny, and Jane Frazee is no less versatile as Kay. Barbara Allen and Jerry Colonna, a couple of original comics, also do well in direct support. Mary Lee, Jonathan Hale and Marten Lamont are others who make their presence felt.

Production.—The story is Cinderella in reverse, and its evergreen fundamentals give it both mass and feminine appeal. Sure of itself, it has no great difficulty in carrying a smooth alternation of song, dance, comedy and romance. By the time the film ends each department—the story and trimmings—find a compatibility that is the essence of attractive light entertainment. What's more, it has a happy-go-lucky quality that is infectious.

Points of Appeal.—Refreshingly irresponsible story, popular romantic and sentimental angles, versatile dancing, pleasing numbers, popular cast, and good title.

So Ends Our Night

United Artists. American (A). Directed by John Cromwell. Featuring Fredric March, Margaret Sullavan and Glenn Ford
10,999 *feet. Release not fixed.*

MODERN adventure romantic melodrama, adapted from Erich Maria Remarques' novel "Flotsam," depicting the cruel hare-and-hounds perambulations of three political refugees from the Gestapo. Their travels, which, incidentally, take them to Austria, Czechoslovakia, Switzerland and France, contain many tense, soul-destroying moments, but the film as a whole refuses to bow to its inherent horrors. Grim as it is, it displays a welcome streak of inconsequential humour.

This and its tender and enduring romantic asides, all of which are cleverly handled by the co-stars and director, enable it to conquer. Outstanding general booking.

Story.—Josef Steiner, an ex-German officer of pure Aryan descent, refuses to acknowledge the Nazis. He is sent to a concentration camp, but escapes and, after visiting his wife, makes for Vienna. Having no passport, he is promptly arrested and sent to jail. He and Ludwig Kern, a young half-Jewish refugee, become friends. They manage to reach Prague.

Ludwig and Ruth Holland, a Jewish student, meet and fall in love. Steiner fathers them and, after many more adventures, all three reach Paris. Steiner leaves to visit his dying wife in Berlin. He arrives just in time. Following his wife's death, he kills an old enemy, a member of the Nazi secret police, and himself. He leaves his money to the young lovers to buy happiness in Switzerland.

Acting.—Fredric March as Steiner is very good; his sense of humour and grim determination allow him to register in spite of his very American accent. Margaret Sullavan is an appealing and loyal Ruth, and Glenn Ford is best of all as Ludwig.

Frances Dee, Anna Sten, Erich von Stroheim, Joseph Cawthorne, Leonid Kinksey and Sig Rumann are responsible for perfect supporting studies.

Production.—Director John Cromwell has handled the grim, yet appealing, story brilliantly. He subtly stresses Nazi victimisation and intimidation, but is shrewd enough not to allow the bullying to get the upper hand. The three principal characters, homeless and harried because they have no passports, retain a sense of humour and proportion.

The wide itinerary effectively frames the graceful, breath-taking tribute to the gallant few who refuse to bend to the aggressor. The whole is a glorious and inspiring adventure.

Points of Appeal.—Real, human and inhuman story, graceful and vital acting, brilliant direction, good dialogue, excellent technical presentation, provocative title, strong feminine angle, and big star values.

Phantom of Chinatown

Pathe. American (A). Directed by Phil Rosen. Featuring Keye Luke, Lotus Long and Grant Withers. 5,541 *feet. Release not fixed.*

MURDER mystery melodrama, the latest contribution to the popular Mr. Wong series. The story presents a tense and pretty "who-dunnit" problem. Moreover, its exciting ingenuity is shrewdly amplified by authentic Chinese characters and detail. It gets swiftly off the mark and holds the interest until everything is cleared up in a surprise and suspenseful climax.

Keye Luke gives an eager and convincing portrayal as Jimmy Wong, a young Oriental sleuth, and Lotus Long, another Chinese artiste, is no less effective opposite him. The support and direction are equally good. First-rate thriller, a tried and tested propriety article.

Story.—John Benton, an archaeologist, discovers a scroll in a disused Mongolian temple which holds the secret of untold oil. While lecturing to students on his travels he is mysteriously killed. Jimmy Wong, an Oriental investigator, is present. Captain Street, an American police officer, takes over investigations and he suspects Win Len, Benton's Chinese secretary. Jimmy is later able to inform Street that Win Len is acting for the Chinese government.

From then on all three work together and their task is not only to apprehend the killer, but prevent a photograph of the scroll from falling into unscrupulous hands. A well-engineered climax sees the guilty unmasked.

Acting.—Keye Luke, well known as the original Charlie Chan's son, gives an eager and intelligent performance as Jimmy, Lotus Long is equally good as Win Len, Grant Withers does his stuff, as the somewhat stupid Street, and John Dilson is disarming, as the chief crook.

Production.—The story employs the familiar red-herring technique, but although it banks on the unexpected it does not make inordinate demands on the credulity of the audience. Smooth and accurate characterisation, colourful atmosphere, neat stagecraft and resourceful direction give it a substantial veneer of credibility. Title and cast values furnish the necessary box-office equipment.

Points of Appeal.—Ingenious story, clever characterisation, effective presentation, good twists, exciting climax and obvious title, cast and series values.

Heroes of the Saddle

British Lion-Republic. American (U). Directed by William Witney. Featuring Robert Livingston, Raymond Hatton and Duncan Renaldo. 5,110 *feet. Release not fixed.*

OUTDOOR comedy-drama, heavily embroidered with juvenile sentiment, telling how orphaned children are saved from the exploitation of vicious crooks. The putting of tears before action is a new departure for the Three Mesquiteers. Soft pedalling is unlikely to strengthen its appeal to youngsters, but, on the other hand, it makes sure of the woman's vote.

Taking both sides into account, and star and series values, the film should make a favourable mark in family and industrial halls. Useful second feature.

Story.—Stony Brooke, Rusty Joslin and Rico, the Three Mesquiteers, want to adopt Peggy, a small orphan. While legal technicalities are being overcome, Peggy is placed in an orphanage. Later, she injures her foot in an accident and the boys set to work to raise the funds required for a special apparatus. When they deliver the money it is obvious Melloney, the superintendent, and Crone, the district officer, are exploiting the small inmates for their own financial gain. They then set to work to unmask the villains, but plenty of fur flies before they achieve their ends.

Acting.—Robert Livingston, Raymond Hatton and Duncan Renaldo are better as fighters than they are as nursemaids, but, considering the circumstances, their performances are satisfactory. Patsy Lee Parsons is an appealing Peggy, and Byron Foulger and William Royle are good as the crooks.

Production.—The orphanage, rather than open spaces, is the venue of the story, and there is more babble than bullets. The change of tune does not, however, entirely deprive the film of action. Good fights punctuate the prattle, and a vigorous and spectacular climax brings the show to a spectacular and highly satisfactory conclusion. Moreover, the Three Mesquiteer label must not be ignored.

Points of Appeal.—Pleasing sentiment, good fights, compelling juvenile angle, pleasing backgrounds, good cast, and series values.

Love Thy Neighbour

Paramount. American (U). Directed by Mark Sandrich. Featuring Jack Benny, Fred Allen and Mary Martin. 7,470 *feet. Release not fixed.*

CROSS-TALK comedy with music and song, a verbal slogging match between Jack Benny and Fred Allen, America's most popular and bitter radio rivals. The feud does not mean a great deal to English audiences, neither does Fred Allen, but Jack Benny has sufficient showmanship and personality to make up some of the leeway.

His popularity and resource, together with good work by Eddie Anderson as the inimitable Rochester, and attractive song and dance items, pave the way to much bright and timely light entertainment. Good light booking.

Story.—Jack Benny and Fred Allen, a couple of American radio favourites, are bitter rivals. Jack steals "The Merry Macs," syncopated vocalists, from Fred and features them in his new show. Fred hits back by borrowing Rochester, Jack's coloured butler. Meanwhile, Mary Allen, Fred's niece, and Jack become friendly.

Not to be outdone, Fred buys a controlling interest in the show and tells Jack where to get off. The only way Jack can retaliate is by marrying Mary. She is agreeable but Fred buys a blonde to compromise Jack. He fails to wreck their romance and Jack and Mary marry.

Acting.—Jack Benny puts up a good show as Jack—he is seldom caught napping—and Fred Allen also has his moments as the acid Fred. The two keep the pot boiling pretty well.

Eddie Anderson also contributes inimitable and invaluable support as Rochester, and Mary Martin is not only versatile and attractive, but finds time to put over "My Heart Belongs to Daddy," the song that brought her fame. The rest of the support is adequate.

Production.—Half of the humour is alien and much of the remainder is laboured, but what's left is good, and so smoothly spread over that it makes agreeable recompense. Song and dance are introduced between the rounds, and the bright and elegant embellishment is a further aid to popular success. Jack Benny's pull and personality is the casting vote in the picture's box-office favour.

Points of Appeal.—Slight, inconsequential, but amusing plot, versatile cast, popular musical embellishment, elaborate staging, provocative title, and star values.

Bowery Boy

British Lion-Republic. American (A). Directed by William Morgan. Featuring Dennis O'Keefe, Louise Campbell and Jimmy Lydon. 6,306 *feet. Release not fixed.*

BOWERY romantic melodrama, describing the wide and hectic experiences of an eager and tough young municipal doctor. The tale, which pivots on a clinic, has a none too happy medical history, but sandwiched between its ailments and epidemics are all the popular essentials. The full kaleidoscope, backed up by first-rate characterisation—Dennis O'Keefe and Jimmy (Tom Brown) Lydon are in capital form—and good atmosphere, is actionful and entertaining "cross-section of life" stuff. Very good popular booking.

Story.—Tom O'Hara, a young doctor, takes over a clinic in the Bowery. Sock Dolan, young leader of the local hoodlums, nurses a grudge against all doctors because he believes his mother died through incompetent treatment. Scrubby, Sock's small brother, is taken ill, but Sock's inhibition prevents him from sending the boy to hospital. O'Hara promptly takes the initiative when he examines Scrubby, but his act only intensifies Sock's hatred for all connected with the medical profession.

Ann, O'Hara's nurse, later intervenes and she succeeds in breaking down Sock's antipathy by finding him a job. Meanwhile, Mason, a food racketeer, tricks Sock into stealing food certificates signed by O'Hara and uses them to sell inferior produce to the locals. An epidemic results and O'Hara is blamed. To avoid unpleasant inquiries Mason kidnaps Sock, but in an exciting grand finale Sock is rescued, Mason is unmasked, and O'Hara, who is now in love with Ann, is absolved.

Acting.—Dennis O'Keefe contributes a manly and likeable performance as O'Hara, Louise Campbell is a pleasing Ann, and Jimmy Lydon (star of "Tom Brown's Schooldays") wins considerable sympathy as Sock. Helen Vinson, Roger Pryor and Paul Hurst head a good supporting cast.

Production.—There are many strings to the plot, and as they are skilfully woven by the experienced and popular cast each gives contrast and colour to the other. The finished pattern, with its dominating and appealing juvenile interest, is comprehensive, compact, actionful, and thrilling real-life melodrama. Apart from its obvious merits, title and star values guarantee mass, feminine and industrial appeal.

Points of Appeal.—Realistic story, strong human angle bright comedy asides, pleasing romantic sentiment, exciting climax, good title, and popular stars.

His Affair

20th Century-Fox. American (A). Directed by Wm. Seiter. Featuring Robert Taylor, Barbara Stanwyck and Victor McLaglen. 8,957 *feet. Release not fixed.*

ROMANTIC gangster melodrama, originally reviewed in the KINE. of June 17, 1937, telling of life, love and villainy in the gay and glamorous 'nineties. Period garb and vigorous acting prevents the film from showing any signs of age, and the consistent popularity of its stars guarantees its box-office success. Few new pictures, let alone reissues, have better credentials. Outstanding revival for all classes.

SHORTS OF THE WEEK

PARAMOUNT

†*RAGGEDY ANN. American (U).* 1,590 *feet. Release not fixed.*—A clever cartoon combining laughs with sentiment, some very tuneful vocal numbers, excellent colour and draughtsmanship. A short so good that it might be worth featuring. Revolves round the story of a small girl's visit to a toy shop to buy one doll of a pair, with the shopkeeper's pictured explanation of the reason the two cannot be separated. Thoroughly good from all angles and sure of a welcome from any audience. Technicolor.

RKO-RADIO

KENT, GARDEN OF ENGLAND. British (U). 1,547 *feet. Release not fixed.*—Opens with satirical commentary on the county's beauty spots, while the screen is showing Kentish coalfields, fun fairs, etc., the joke of which we are afraid will not be seen until too late. This is, however, compensated for by the excellence of the second reel, with its choice of exquisite scenes of Kentish countryside and ancient buildings.

20TH CENTURY-FOX

THE RED CROSS IN ACTION. British (U). 1,031 *feet. Release not fixed.*—Timely interest short, describing the fine work being done by the Red Cross for all members of the Forces, prisoners of war and their families. The subject is expertly presented. Leslie Mitchell supplies the commentary. Fill-up of urgent topicality.

† In colour.

Respirator Injustice

C.E.A. PROTEST TO AUTHORITIES

Northern Branch and Neon Maintenance

THE C.E.A. is taking up the question of restrictions placed upon kinema patrons not wearing respirators. The subject was referred to at the meeting of the Northern Branch at which W. S. Gibson presided

J. S. SNELL objected strongly to the attitude of certain police forces in attempting to make the carrying of gas masks an essential qualification for admission to a kinema. "While it is desirable that every person should be educated to carry a respirator," he said, "it is most unfair that the kinema Trade alone should be required to wield the schoolmaster's rod. People can go anywhere else—cafes, concerts, dance halls, inns and football matches—without masks. It is grossly unfair that the kinemas should be so compelled to handicap themselves."

It being intimated that the General Council had the matter in mind, the branch made no resolution on the subject.

Speaking on the quota situation, Mr. SNELL said in his view exhibitors themselves could contribute to the easement of the situation by restricting their fare. It seemed obvious that they had a better chance of obtaining quota films for a two-hours programme than for one of three hours.

F. W. MORRISON pointed out that the authorities were themselves aware of the exhibitors' difficulties.

Neon Light Maintenance

The SECRETARY reported that a member had raised a matter of some interest in reference to agreements for the maintenance of neon lights. Claude General Neon Lights, Ltd., had suggested an arrangement whereby, without renewing contracts for maintenance, exhibitors would agree to maintain the signs in a safe condition. This might involve repairs to fixings and fastenings, the condition of which might endanger the general public. The firm's outside department would be made available for such repairs on a time and material basis.

The CHAIRMAN said he had received a number of such proposals and considered them to be fair and reasonable. On the other hand, he was unaware of any discussion between the company and the association. Several members having concurred, the Secretary was instructed to advise the inquirer that the branch could see no serious objection to the proposed arrangement.

Late Films Delivery

Sundry complaints against the late delivery of films on cross-over days were submitted to the branch by J. T. SHARPLES, secretary of the Sunderland Cinema and Theatre Managers' Association. F. M. HORSFALL agreed that kinemas under his control experienced similar troubles week after week.

The CHAIRMAN stated that he had been a victim. "I have had two bad cases recently," he said, "but the renters blame the railway company and decline to admit that they themselves are in any way remiss."

Mr. HINGE explained that the renters were now working with limited numbers of copies. Many of the over-worked copies now being distributed would have been considered unworkable in peace times. The best course, in his view, was to pass on to the General Secretary the branch view that this matter was becoming serious and that the attention of the K.R.S. should be drawn to the damaging position created largely by their limitation of copies. The Branch Secretary was instructed accordingly.

P.R.S. Renewals

Licences of the Performing Rights Society expired on April 5 and the General Secretary had sent to the branch a list of members who had not renewed their licences. The Branch Secretary reported that he had had written the members in question.

GRANGE, SMALL HEATH, REOPENS AGAIN

Damaged in the December blitz on Birmingham, the Grange Picture Palace, Small Heath, is now open again following necessary repairs. Arthur Dowding, general manager of Coronet Cinemas, Ltd., is temporarily taking charge of the Grange, his headquarters, the Kingston Kinema, having sustained minor damage by enemy action in the latest raid on the city.

The wedding of an usherette of the Odeon, Exeter, provided Harry Clare, the manager, with an obvious exploitation angle for the Soskin production QUIET WEDDING (Paramount) which he is showing this week

VALIDITY OF LEEDS C.E.A. ANNUAL MEETING

Poser for Headquarters

THE validity or otherwise of the recent annual meeting of the Leeds branch of the C.E.A. has not yet been settled. At the April meeting there was an echo of the complaint—made because several of those who voted were not duly qualified delegates—when a proposition that the present officers should be asked by the branch to carry on pro tem. did not find a seconder. C. H. Whincup presided.

C. H. WHINCUP, who occupied the chair in the absence of W. Prodgers, remarked that the officers elected were all acting in good faith, and as the matter was now before the Legal, Finance and Parliamentary Committee he did not think they should do anything further.

C. P. METCALFE agreed with Coun. Gummersal that a resolution as suggested would be a sign of weakness. They were acting on a decision arrived at and at which had not yet been upset. If it had been, it was up to the branch then to take what steps they desired in respect of any decisions made by the officers and committee, who have been acting in good faith. HARRY HOPKINS.—I am sure nobody is questioning that.

Mr. WHINCUP then asked for a seconder of Mr. Shaverin's proposition. No seconder was forthcoming and the matter was allowed to lie on the table.

Longer Hours

Satisfaction was expressed at the prompt decision of the Chief Constable, following a deputation which waited upon him, to allow kinemas in the city to remain open until 10.30 during the summer months. It was mentioned that to give them the benefit of a Saturday night this order applied now from May 3 to August 9.

Mr. FREEDMAN mentioned that approaches had been made in Huddersfield, and they had been informed that the decision of the Chief Constables Association was awaited there before a local ruling was made.

It was agreed that a letter should be sent to the secretary of the Huddersfield Managers' Association informing him of the position in Leeds.

Transport Services

Mr. WHINCUP mentioned that when their representatives met Mr. Morris of Film Transport Services re Hull and district area the facts as explained to them put a rather new complexion on affairs.

The original letter to them gave the impression that mid-week services were being taken off altogether, but what had happened was that the Wednesday delivery was being continued, and the Thursday morning service which had been supplementary was being stopped. This Thursday service only carried a comparatively small amount of film for a few late crossovers. Actually it had stopped for a week or two before the matter was discussed, and they were informed there had been no complaints.

Mention was now made that complaints had been made by exhibitors at Grimsby, and extra charges were also involved at Kippax because of the new arrangements.

Mr. WHINCUP emphasised that the officers would take up any legitimate complaints that were forthcoming. Members in the area should let the branch secretary know of their difficulties.

Leeds Out of Order

This came after a report by CHARLES P. METCALFE on the proceedings at the Legal Finance and Parliamentary Committee when the question was raised and counsel's opinion was put before them.

The committee was not satisfied that the whole of the issues involved had been submitted to counsel. It was therefore decided that all the points concerned should be considered by counsel again before the committee arrived at a decision. It was hoped that counsel's opinions would be available for next month's committee meeting.

HARRY HOPKINS said he was surprised that there was no mention of the subject in the report, as a vital procedure of the association was affected by it.

Mr. METCALFE said that the importance attached to it was reflected in the time taken up during the discussion. That was the reason why further inquiries were being instituted so that the position would be defined once and for all. Perhaps the matter did not come into the report because no decision had yet been made.

Subsequently Mr. SHAVERIN, who was elected Treasurer at the annual meeting, raised the point about regularising the position of the officers of the branch in the form of a resolution.

Mr. HOPKINS objected to that, as many of them took exception to the methods adopted and questioned the legal position. His view was that where such a position had been created the officers carried on on their own responsibility. Nothing at all had been put in the way by anyone to affect the smooth running of the branch.

COUN. GUMMERSAL looked upon such a suggestion as an admission of weakness, and inferred that the officers were carrying on with something about which they were doubtful.

LONDON CHARITY CONTRIBUTION

Case for Lower Payment

Officers of the London and Home Counties Branch, C.E.A., meet to-day to discuss the case to be submitted to the London County Council on the compulsory charity contribution of 12½ per cent. in respect of Sunday opening.

Exhibitors in the area find that as a result of air raids the volume of business has suffered so badly as to make the present standard an onerous burden.

The popularity of the latest Fred Astaire subject SECOND CHORUS may be gauged from this photograph of the queue assembled last Saturday afternoon at the Plaza, Piccadilly, where the Paramount picture is being retained

SAVINGS GROUPS FOR KINEMA STAFFS

SOUTH WALES ACTION

Newport Turns Down Bonus Application

SOUTH Wales and Mon. branch at its monthly meeting at Cardiff, F. A. Cam presiding, decided to urge the principle of savings groups for staffs.

The National Savings Committee asked for the co-operation of the association in the formation of such groups. After discussion, it was resolved that the necessary supply of leaflets be obtained, and that these together with a circular be sent to members.

FRANK THOMAS (Gowerton) drew attention to a matter concerning Good Friday opening, and asked for advice. He explained that permission for Good Friday opening was obtained from the police, subject to confirmation by the local Council, the licensing authority. The application was made on March 13, but the Council did not meet until 8 p.m. on April 10. The result was that notification was not given to the kinemas concerned until the afternoon of Good Friday.

After some discussion it was decided that the matter be referred to the Legal and Finance Committee, and that a letter be sent to the Council concerned asking that more prompt attention be given to future applications.

W. BERRIMAN (Pontypridd) and R. DOONER (Maesteg) reported on the proceedings at the last meeting of the General Council, and mentioned that in connection with Sunday opening of kinemas it was resolved that where it was agreed that a share of the receipts should be applied to charities, members should be urged to see that the C.T.B.F. was included.

Gas Mask Enforcement

On the question of gas masks, W. BERRIMAN said that it had been reported that an attempt was being made by the Home Secretary to make it essential for patrons of kinemas to have their gas masks with them before they could be granted admission. This sweeping step was being resisted. It was pointed out that while the kinema Industry was quite prepared to help in the propaganda side it could not agree to being the only section of the community to which this compulsory order must apply.

Reservation of Employees

In regard to the reserved age for operators, which had been increased to 35, representations had been made to have this age limit amended, but at the moment nothing further could be done It was further pointed out that the question of female labour in kinemas was also being claimed as essential, but that nothing definite was yet decided.

Equipment

The question of replacement of essential valves for sets was becoming increasingly difficult, and members were urged to enquire from their suppliers and maintenance contractors as to their position in the event of such difficulties arising.

A Tribute

W. LEWIS SMITH (Mountain Ash) was presented with a silver tankard in token of his term of office as chairman.

No Bonus Increase

In connection with N.A.T.K.E. matters a letter was received from PETER NORMAN-WRIGHT (Newport) pointing out that Newport exhibitors had been approached for a further war bonus in spite of the fact that a 7½ per cent. bonus had been granted in February, and that such further application had been turned down.

Obituary

POPULAR EVESHAM MANAGER

DEATH OF FRANK RIDGE

A familiar and popular figure in the Worcestershire town of Evesham for the past twenty years, Frank Ridge, general manager of the Regal, died during the Easter week-end, at the age of 59 years. Associated with the trade since 1908, he was well-known in South Wales in those early days, being manager of several houses at Cardiff. Nearly twenty years ago he came to the Midlands to take charge of Evesham's first kinema, the Grand, Swan Lane, and six years later opened and managed the Scala Theatre, High Street, for the next seven years. Following a serious illness, he resumed his association with the trade locally by taking charge of the Regal, Port Street, a position he occupied until his death on Good Friday.

In 1938, kinema patrons in Evesham marked their appreciation of the services rendered by Mr. Ridge during sixteen years of kinema management in the town by supporting a highly successful benefit performance at the Regal.

Birmingham Theatre Manager

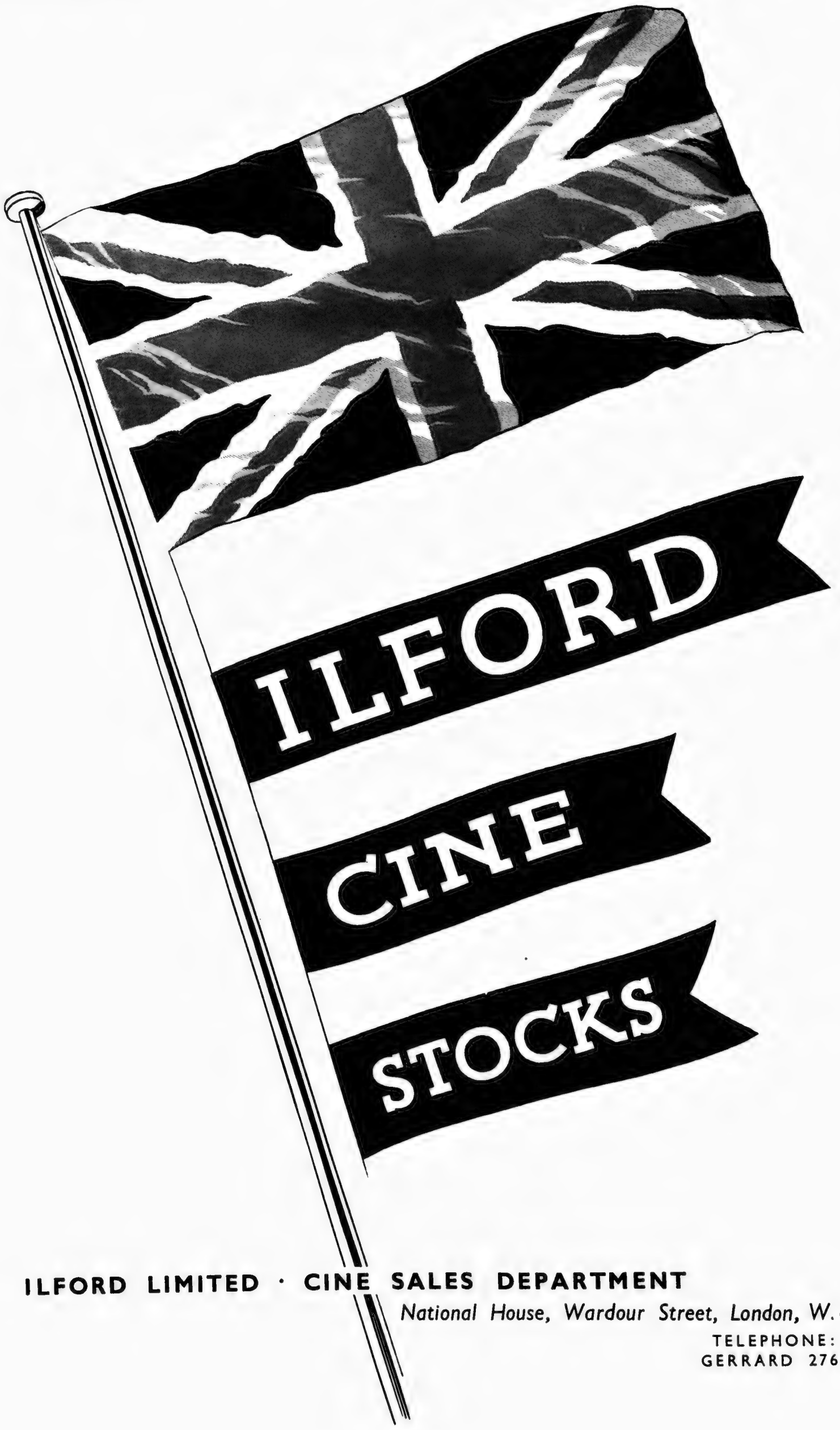
Manager of the Birmingham Hippodrome for more than three years, "Bert" Batchelor died in the Birmingham General Hospital on Thursday last following a motor accident while returning home on the previous Tuesday. Well known in theatrical circles, prior to coming to Birmingham Mr. Batchelor was manager of touring companies for both Moss Empires and Tom Arnold. He numbered among his friends many local kinema managers, whose sympathy will go out to Mrs. Batchelor in her loss.

Bristol Exhibitor's Bereavement

His many friends in the business in Bristol and South Wales will extend their sympathy to J. E. Williams, manager of the Embassy, Clifton, Bristol, in the loss he has sustained by the death of his mother, who died at her residence in South Wales at the age of 84.

"BITTER SWEET"

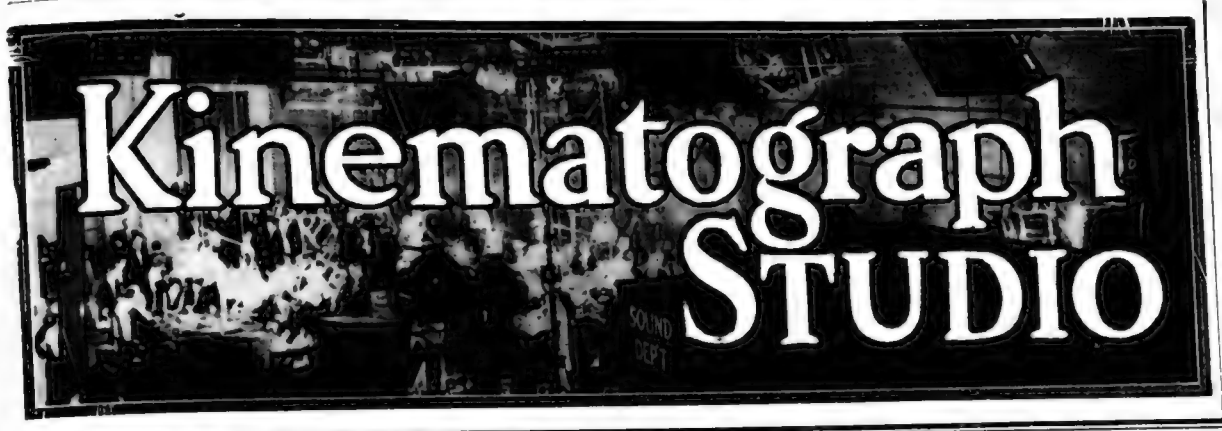
Scenes from Metro-Goldwyn-Mayer's screen version of the Noel Coward operetta BITTER SWEET, which has been produced in Technicolor. Jeannette MacDonald and Nelson Eddy are starred in this film, which gives a delightfully romantic picture of London and Vienna in the "gay nineties." They are supported by George Sanders, Ian Hunter, Felix Bressart, Curt Bois, Sig Rumann and Herman Bing. W. S. Van Dyke directed



ILFORD LIMITED · CINE SALES DEPARTMENT

National House, Wardour Street, London, W.1

TELEPHONE:
GERRARD 2763



The R.R.B.
Studio Lighting Specialists
R. R. BEARD LTD.
10, Trafalgar Avenue, S.E.15.
'Grams: Biolector, Peck, London.
'Phone: Rodney 3136.

FIFTY FEATURES NEEDED IN 1941

Man-power the Real Issue

BY P. L. MANNOCK

OPTIMISM over the current official deliberations on reserving film man-power is evident. I hope it is not mistaken. Let it not be forgotten that the recruiting sections of the Government are primarily and properly out to resist all claims for exemption. It is in the national order of things in these fateful days that any concession must be wrung from them; and it says a great deal for those on both sides that there exists to-day a friendlier, franker understanding—of that kind which only personal contacts can establish and maintain.

There can be no doubt that the claims of British production are now generally realised as something much bigger than the economic existence of home-made screen entertainment. Indications of this slip out now and again. Last week, for example, Harold Nicolson, answering a Commons' question on reserving personnel for propaganda films of his own Ministry of Information, went out of his way to speak of ensuring skilled man-power for propaganda films—*and for films generally.*

* * *

THIS sort of remark is encouraging. At the most, it may be a revelation of Government policy. At the very least, it confirms the conviction that the M. of I. is well aware that British films of all kinds are valuable British propaganda—and that there is even a peculiar propaganda value to British films solely and frankly designed to beguile wartime audiences.

* * *

WE are now getting down to brass tacks in the matter of stating (a) the number of technicians we are struggling to retain, and (b) the number of British features we want to make in the next twelve months.

Under the first head, it appears that there are only 680 men of calling-up age spread over six studios. This figure has been arrived at by Maurice Ostrer, who states that any reduction of this number would have a crippling effect upon production. Nobody, I imagine, will dispute this—nor is it an excessive proportion of the rank-and-file of an industry which spent £2,500,000 last year. Indeed, that battalion which might be clapped into uniform has now shrunk to dimensions which can hardly be regarded as a serious loss to the Forces.

* * *

UNDER the second head, it is reported that British producers, invited to submit schedules of future production, are expected to aggregate a total of 50 feature subjects for the forthcoming year.

This is surely not an excessive British output, even in wartime. It is only about 10 per cent. of a normal year's Hollywood importations, and barely suffices for compliance with quota requirements.

At such a moment as this, the British angle is vital in many ways, as distinct from the American. Hollywood's anti-Nazi spirit is magnificent; a tonic and an education. It is evident in films which are not primarily war stories at all. But there are certain angles in some products from the U.S.A. which no British studio would be tactless enough to adopt. The particular one in my mind is the attitude to Communism.

* * *

NOW Communists in this country are negligible in numbers, and fair game for criticism and perhaps ridicule. But the contemptuous scorn of Communism as shown in "Ninotchka," "Comrade X," and one or two other less amusing pictures is not what British producers, in the face of our present relations with the U.S.S.R., would be allowed to exploit, even if they wanted to.

I simply cite this, not as any ground for excluding such entertaining pictures, but as an illustration of the fact that the British viewpoint is not always identical with that of the U.S.A., and that it must be given its chance of expression, even if only to the extent of 10 or 15 per cent. of national screen time. I fear that there are still some people to whom this modest claim savours of audacity.

* * *

FOR this, the committee now deliberating on studio man-power must provide. I still feel strongly that the survival of British films to-day is a matter for the Cabinet and not for inter-departmental compromise. However, for the moment this seems a development as unlikely as it is desirable. Meanwhile we must trust in the more candid and understanding atmosphere that seems to have come into being.

Whatever is decided to help the British producer, however, will be hampered and jeopardised unless it amounts to more than recommendations. Delays in production are always fantastically costly in normal times. They are more serious now. Tribunals are apt to postpone, reconsider and temporise. They are already doing it with technicians and actors, even those in low physical categories. This is wasteful as well as dislocating, irritating and expensive. Our 680 experts must be given unequivocal reserved status to begin with, and revisions must be made with an eye to their replacement, possibly by trainees over a period of months.

A scene from the opening sequence of "JEANNIE," the Tansa production at Denham. Left to right: Barbara Mullen as Jeannie, Wilfrid Lawson, Phyllis Stanley, director Harold French, in front of camera is Bernie Knowles, behind him Marcel Hellman, at camera Cyril Knowles, on his left production manager Tom White.

NEW STAR FOR BUTCHER'S

Bunny Doyle's Film Debut

Butcher's Film Service have captured for the pictures the famous variety comedian Bunny Doyle, and he is playing his first film leading part in their new feature production, "Facing the Music," at Elstree.

The funny little Yorkshireman, who is so frequently on the air, does a broadcasting turn in the picture, the theme of which is based on the lovably diffident stage manners affected by Doyle, who plays a musician engaged on munitions and doing everything wrong until it comes to composing a song—a rousing victory number, "The Same Old Road," which he sings with Ruby Miller during the broadcasting of a factory concert; this is the theme song of the picture.

Most of the action takes place in and about a munitions works, and all of it is humorous, plus a vein of sentiment, for leading lady Betty Driver is always at hand to rescue the badgered "comic" from his numerous bewilderments. Vigorous foil to meet Mr. Doyle is H. F. Maltby as an engagingly apoplectic factory owner. Wally Patch, too, and Elliot Makeham, as factory officials, are constantly ragging the comedian. Ruby Miller and the illusionist, Will Goldston, are among the concert artistes. Chili Bourchier is an alien spy trying to worm out the secret of a new type of bomb sight.

MacLean Rogers is directing, assisted by Phil Regal, with Stephen Dade at the camera.

"STEEL SARABAND"

Charles Boot, Chairman of Denham and Pinewood Studios, has been in Sheffield with film director Norman Walker studying steel-works backgrounds for the film "Steel Saraband," which is to be started in May; it is based on the book by Roger Dataller, the pen-name of a University lecturer.

"Bunny" Doyle, Gordon McLeod and Ruby Miller in FACING THE MUSIC being directed at Rock by Maclean Rogers for Butcher's.

Realistic Settings for "Jeannie"

BARBARA MULLEN'S SUCCESS

French Makes Progress

The key theme of the Tansa production of "Jeannie," now in its third week at Denham, is realism. This chief requirement of the story has been well catered for in the settings designed for the film.

Last week the quayside set, with its dirty atmosphere, aided the poignant scene in which Barbara Mullen, as Jeannie, who has been left £200 by her father, returns from a visit to Vienna and endeavours to smuggle her dog past the port authorities.

Unaware of the quarantine restrictions, she is detained by the police, and the dog is impounded by the chief official. This scene allowed Barbara Mullen a fine opportunity to show her acting ability, of which she made full use. The parting with the dog held the crew enthralled, and a chorus of approval broke out when the scene was "in the can."

Producer Marcel Hellman told me when I visited the set that when the film started he was afraid production might be held up as they couldn't find a suitable dog. After a wide search lasting a fortnight, director Harold French remembered "Bobby," the dog Michael Powell "discovered" on Foula Island when making "Edge of the World." The same dog also appeared in "Vessel of Wrath." Watching the dog on the set during the shooting of the scene with Barbara Mullen, it was uncanny the way in which "Bobby" sensed the drama and looked a "picture of sorrow," and his quiet reaction to the two characters makes him a real screen discovery. In the picture the dog's rôle is nearly as long as that played by Michael Redgrave.

There are few big sets in the picture. The largest, on which the unit is now working, depicts an hotel in Vienna. The majority of the other scenes are played in railway carriages in between Scotland and Vienna. Although written as a radio play, "Jeannie" has proved particularly good stage and screen material. Remainder of the cast includes Albert Leiven, Kay Hammond, Wilfrid Lawson, Gus McNaughton, Phyllis Stanley, Joan Kemp-Welsh, Rachel Kempson, Ian Flemming, Wally Patch, Percy Walsh, Max Adrian, Edward Chapman and Peter Cozens.

STANDARD & SPECIAL
KINE APPARATUS
"MOY-OMNIA"
"MOY-OMNIA"
ERNEST · F · MOY LTD
Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

A CANADIAN WAR-EPIC COMPLETED

49th Parallel

BRITISH UNITS ODYSSEY

The most controversial production of recent years, "49th Parallel," has now completed at Denham. Michael Powell spent the final week in clearing up the many linking shots and inserts, and the picture finished on schedule.

With its important cast and wide propaganda value the picture, partly subsidised by the M. of I., depicts in graphic form the clash of ideals between dictatorship and democracy in the form of the adventures of six Nazi U-boat sailors escaping across Canada to the United States.

Although many KINE. readers will be surprised to know, the picture receives its title from the border between the U.S. and Canada, which is the 49th Parallel.

After a journey of several thousand miles across the Dominion of Canada, when two units obtained authentic shots of life in the various States, Michael Powell sailed from Fort Churchill with the unit under his leadership in the *Continent* to shoot scenes in the Hudson Strait and on the 63rd Parallel. During this journey a complete submarine was built in sections ready for the wrecking of the U-boat on the desolate shores of the Bay. With the co-operation of the Royal Canadian Air Force, so amazing "live" bombing shots were obtained when the big double-motored bombers of the Coastal Command dive-bombed the "target."

Interior scenes, with Laurence Olivier, Leslie Howard, Anton Walbrook, commenced at Denham at the end of last year. Cameraman on the whole production was Fred Young, with Skeets Kelly as operative cameraman. Betty Curtis was on continuity, George Brown production manager, and C. C. Stevens chief of sound on the interiors. David Lean is in charge of the cutting, with Hazel Wilkinson assisting.

VERITY SHORT FOR U.S.

Introduced by Wendell Willkie

Sydney Box, of Verity Films, is "cock-a-hoop" about the big success that his documentary film of the Y.M.C.A. tea cars at work during the Blitzes has had in the States.

The film, which is titled "Canteen on Wheels," so impressed Wendell Willkie when he saw it that he made a personal appearance in a trailer introducing the film to American audiences.

Willkie saw something of the work of these Y.M.C.A. mobile tea cars during his visit to this country, hence his interest.

A five-minute version of the same film, "Mobile Canteen," is now being generally released here by the Ministry of Information.

Laurence Olivier, who received the unprecedented offer by the Air Ministry direct to star as R. J. Mitchell in the epic film of his life, "The First of the Few," is now in the Fleet Air Arm; but, meanwhile, the Ministry is mediating on behalf of British aviation for his ultimate release when required for the start of production.

Losing no time, however, George King and John Stafford are busy on final script treatments as well as underlining the many other important rôles for casting, with major stars under consideration.

Betty Curtis, continuity on 49th PARALLEL, gives some tips to cameraman Freddy Young, who is making a seal-skin blimp for his camera in the Hudson Bay Area.

Unrehearsed Comedy in "I Thank You"

FAMOUS PARIS RENDEZVOUS

"HARRY'S BAR" AT TEDDINGTON

Production is making headway on "You Can't Escape for Ever" at Warner Bros.' Teddington studios under the direction of John Harlow. Griffith Jones and Ben Lyon have been working on scenes in the set known as "Harry's Bar," a replica of the Paris rendezvous which was famous among tourists and journalists the world over.

An exact reproduction of the celebrated bar has been built for the picture under the supervision of Harry McElhone, the owner, who is also appearing in the film as himself.

Many important scenes are played on this bar set. Ben Lyon, as "Butch," an American journalist, is seen here at the beginning of the picture trying to console himself after one of his biggest scoops—exclusive information about the grave political situation—has been censored. Griffith Jones, as Bill Hamilton, British Intelligence Officer, is also seeking consolation in the bar, for he and his sweetheart, played by Ann Dvorak, have quarrelled. The two dejected men end in consoling each other and become firm friends.

Frederick Burtwell, as Entwhistle, the editor of Butch's paper, also started work this week. Entwhistle has some amusing scenes with Butch, who is invariably missing when wanted by his editor until he is run to earth in Harry's Bar. It is Butch who remembers meeting Van der Stuyl, the apparently highly respectable and patriotic Dutchman, under another name in America and finally succeeds in uncovering his Fifth Column activities.

Scenes have also been shot on sets representing a Paris street, with two important exteriors—the Café L'Aigle Americain and Florien's Dress Salon.

THIRD WEEK AT LIME GROVE

In spite of all the careful script work on comedy films, many unrehearsed incidents often creep in, with the beneficial results to the comedy sequences.

One such incident occurred on Monday at Lime Grove, where Marcel Varnel is directing the latest Arthur Askey, "Stinker" Murdoch production, "I Thank You."

During the shooting of a scene in which Forsythe, Seamon and Farrell appear with Felix Aylmer, who plays Potter, Seamon, who is the dancer of this well-known act, is dancing round and round immediately in front of the camera, having persuaded Potter to do likewise.

On the final spin before darting hurriedly through the door the sleeve of the coat lightly hung over the shoulders of Seamon flayed out like the arm of a windmill and knocked a tumbler out of Felix Aylmer's hand. He had been carefully holding it throughout the scene for another shot. This was not the carefully rehearsed gag expected, and the disappointed look on Aylmer's face, who thought the scene ruined by his clumsiness, was duly registered by the camera. It also caused a roar of laughter among the crew standing around. The incident also tickled Varnel, who decided to keep it in the picture, and alter the next shot to suit the new situation presented.

Moore Marriott and Graham Moffatt were also on the set, and I was able to have a chat with Marriott about his old man impersonation—a character that he has played on the stage and screen since the early silent era. Marriott has a trait which may surprise many cynical KINE. readers. He refuses under any circumstances to speak lines containing a *double entendre*, and has, I know, threatened to walk out of a film when ordered to do so for a scene. In this rôle he feels sincerely that anything spoken or having a smutty reflection will destroy the loveableness of the character and also disappoint the public. Personally, I think he is perfectly right, and Marriott's many past comedy successes, as in "Ask a Policeman," when he doubled the ancient grandfather with his own usual rôle is eloquent proof of the soundness of his contention.

Other well-known artistes in the picture are Issy Bonn, Lily Morris, Kathleen Harrison, Peter Cawthorne, Wally Patch and Rowland Douglas. Cameraman is Arthur Crabtree; producer, Ted Black, with Maurice Ostrer in charge of production for G.F.D. release.

Mycroft's First Independent Subject

CLAPHAM'S COMEDY ROLE

The first independent production of Walter Mycroft former A.B.C. production chief, "My Wife's Family," completed at Welwyn on Tuesday, starring John Warwick and Patricia Roc, with Walter Harvey as cameraman.

Based on a scenario by Norman Lee it is a comedy full of hilarious situations and has been both produced and directed by Mycroft, who believes he has discovered a potentially popular personality in Charlie Clapham, who has been given the individual comedy role of Doc. Knott, a "quack," with loads of personality.

Mrs. Bagshot, the mother-in-law of all mother-in-laws, is played by Margaret Scudmore, with Wylie Watson as the browbeaten husband, Rosa Latow, the actress, is Chili Bouchier, and her young sister, 20-year-old Joan Greenwood.

Peggy Bryan is the servant and her husband Willie David Tomlinson, and Levera Craig, who gave such a fine performance in "The Farmer's Wife," plays a similar role in the new production.

Since severing his connection with Associated British, Mycroft formed Camden productions, and the film now completed is the first of the new unit's programme. In spite of current difficulties Mycroft has completed the film to schedule; he hopes to be able to announce further plans shortly.

BRITISH NATIONAL ON EXTERIORS

An "Out-Door" Mother Riley Subject

Film makers took advantage of last week's spell of sunshine to get some much-needed exteriors.

At Denham Leslie Howard was on location near the studios filming exteriors on a German prison camp for his new British National feature, "Pimpernel Smith." Lance Comfort and Dick Vernon had brought the "Penn of Pennsylvania" unit over from Elstree to film exterior sequences in the beautiful grounds of Denham Court. Both Howard and Vernon have been waiting for a spell of fine weather to complete their shooting schedules.

Next British National offering will be a John Baxter production starring Greta Gynt and Geoffrey Hibbert, the boy who made such a hit with his screen début in "Love on the Dole." Called "The Common Touch," this latest Baxter offering will go into production immediately Butcher's come off the floor at Rock Studios—about May 21. This will be followed by a new "Mother Riley" which it is hoped to film almost entirely outdoors.

EXHIBITORS AND WAR-DAMAGE ACT

C.E.A. ANALYSIS

Continued from page 3

same compensation as you would have received in that case, a sum to be deducted from your compensation to cover any premium which you would have paid if the scheme had been in force. As regards payment in general it will be deferred until after the war, and interest at 2½ per cent. a year will accrue from the date of the damage on the amount due to you, but it will not be paid until the final settlement.

Compulsory Insurance

The Business Scheme, which is compulsory over £1,000, covers plant and machinery and business equipment. The rate of premium for the whole period from the beginning of the war to September 30, 1941 is 30s. per cent., and the three policies at 10s per cent. each will be issued to cover three periods ending June 15, August 15, and September 30, 1941, respectively. The minimum premium is 10s.

If you have goods insurable under the Business Scheme which are worth more than £1,000 you must insure them. If your goods of this class are worth £1,000 or less you are not obliged to insure, but you may do so if you wish, and we think it would certainly be advisable to do so.

As to the value for which you should insure, the Act requires you to insure for the full value.

You would as a rule be well advised to insure for what it would cost to replace the articles.

Depreciation should be allowed for because we do not suppose you will find that the Government will give you new furniture, etc., for your old furniture. We would point out that you cannot recover more than the value of the goods at the time of the loss and in any case more than the value for which you have insured.

If You Are Bombed

With regard to claims if your premises are bombed notify your insurance agent at once and he will give you the claim form to fill up and you should send this in within 30 days. Payment will be deferred until after the war, but interest will accrue thereon at the rate of 2½ per cent. per annum in the meantime, but it may be paid earlier in whole or in part if you can satisfy the Board of Trade that you will suffer undue hardship otherwise.

Private Chattels

We would advise that before taking out a policy under the voluntary private chattels scheme an estimate should be made of the value of your furniture and personal effects because whatever may be the sum for which you insure you cannot recover more than the value and you should allow a reasonable allowance for wear and tear.

We think it would be a wise thing to carefully keep any invoices or other evidence which you may have as to the value of your furniture, etc.

Free Cover

The Act makes provision for the insurance of personal chattels against war damage on a voluntary basis. The scheme comes into operation on May 1, 1941. Cover will apply to all insurable goods wherever situate in the United Kingdom. There are limits on the sum which may be claimed in respect of certain valuable articles. Householders will receive free cover as follows: Single persons, £200; married couples, £300, with an extra £25 for each child under 16; non-householders will receive free cover up to £50; no policy is necessary for the free cover.

If your application is received before the end of May you will be held covered from May 1, 1941, subject to the application form and premium being received during May by the insurance company on behalf of the Board of Trade.

In regard to applications received after the end of May cover will be given from the date of the receipt of the completed form of application and premium.

General Information

If you wish to insure you should obtain the appropriate forms of application from your insurance company. The form of application, when completed, shall be forwarded immediately, together with the premium in full to your insurance company, and on receipt of this form of application and premium you should receive as soon as practicable a combined policy and receipt.

There are many other points in this Act, upon which no doubt exhibitors will in due course want advice and they are strongly advised to get into touch with the legal department at once should any point arise upon which they are not clear. The Act, like many other acts, is somewhat complicated.

AMEND THE FILMS ACT

Continued from page 3

creates the problem. Though the Board of Trade we have to conform to a statutory obligation to show a quota of British films and producers equip studios with personnel and apparatus. As the result of the war, other departments of the Government come along and take the personnel and studios.

If the present intentions of the Ministry of Labour are carried into effect most of the technicians will shortly be taken, so that no more British pictures can be made and by August 1 large numbers of kinema projectionists will be taken, probably compelling about half the kinemas in the country to close. We would hesitate to suggest this method as a satisfactory way to solve the problem.

If you will leave the technicians and personnel for production and secure the return of studios at present commandeered, or rented, to their original purpose the production of British films will leap ahead on account of present-day demand.

If you will see that the kinemas are left with their projectionists reserved as at present British films will receive a widespread showing. This solution you will find much more satisfactory and of lasting benefit to the British film Industry.

In conclusion, we ask either for a reduced exhibitor's quota or an increased British film production.

I have the honour to be, Sir,
Your obedient Servant,
W. R. FULLER,
General Secretary.

The essential paragraphs of the Board of Trade letter of March 12 appeared in the KINE. dated March 27, pages 3 and 5.

The KINE YEAR BOOK
PRICE 20/-
POST FREE
THE TRADE'S ENCYCLOPAEDIA

BETTER ORGAN MUSIC WANTED FROM B.B.C.

THE NEED TO MAINTAIN PRESTIGE

ALTHOUGH the war has robbed the kinema of a large number of first-class organists and thus deprived many audiences of the opportunity of hearing musical masterpieces played with skill and artistry on modern instruments, the popularity of the organ in the entertainment programme remains unchallenged even when performers of only second-rate ability in registration and general console technique take the places of those who have made their names famous.

There is to-day a real demand for men able to present with a touch of showmanship as well as musicianship a popular interlude introducing some of the semi-classics which have caught public fancy, and not made up entirely of here to-day and gone to-morrow crooners' songs.

Quality Standards

It is essential if the kinema organ is to maintain its popularity that every effort should be made to present music of good quality and not merely rely on empty jazz tunes which soon become threadbare owing to their lack of attractive harmony.

This is the more essential in the kinema inasmuch as the B.B.C. appears to regard the organ as nothing better than a substitute for a jazz band. This, perhaps, is to be expected so long as the instrument is within the jurisdiction of the music-hall department of the organisation, a branch which appears not to recognise that this expensive instrument was constructed with the aim of providing complete orchestral imitation in the presentation of classics demanding variety of interpretation.

Hope of Better Things

It is certainly good news to radio organ broadcast fans that in future instead of using the ineffective synthetic instrument which has been such a miserable failure and an insult to the intelligence of the listeners, recitals from Reginald Foort's touring organ, which he is loaning to the B.B.C., are to be heard. Both Sandy Macpherson and Reginald Foort will broadcast on this instrument which is an American Muller organ, specially made for touring purposes with, I believe, four manuals and a very comprehensive range of tone colour. Although it is a pity that a British organ is displaced I welcome the arrangement and particularly the fact that it will bring Reginald Foort back again "on the air."

Now, perhaps, the B.B.C. will allow these two organists free scope to raise the whole tone of organ broadcast recitals above the very mediocre level, attained since the destruction of the original B.B.C. model, and that the "outside" organists allowed to broadcast will not find so many "worth while" items in their programmes "blue pencilled" as in the past

A. W. O.

The Observation Window

Projectionists and the Army

POINTS IN THE NEW SCHEDULE

A.M.P.A.S. Technical Awards

UNDER the new Schedule of Reserved Occupations recently published, the position of projectionists of military age is greatly altered. Hitherto projectionists between the ages of 18 and 25 were reserved in their trade capacity, which meant that when called up they would be placed in a unit where their technical qualification could be employed, and would not be just "foot-sloggers," to use an ancient term. Now that reservation has gone and there will be no placing of these age-groups in special units on the grounds of ability to project films.

PROJECTIONISTS between the ages of 25 and 35 become liable to call-up in their trade capacity but will probably not be required to join up before the middle of July. They will then be reserved in their trade capacity, and as soldiers will be allotted duties of a technical character, not necessarily projecting, in which skill and experience can be utilised. The fact that a man is a first or second projectionist will not afford him any exemption from military service.

EACH year the Academy of Motion Picture Arts and Sciences sets itself the task of determining the most outstanding bit of technical work by studio workers, and of awarding a coveted trophy, in addition to kinematographic and sound recording achievements, set designing and similar activities. Also every year, if circumstances warrant, an Academy Statuette is given for the achievement which in the eyes of the adjudicators can be considered a major invention.

THIS year the statuette is awarded to 20th Century-Fox for the 20th Century Silenced Camera, developed by Daniel Clark, Grover Laube, Charles Miller and Robert W. Stevens. The new camera is claimed to "give motion picture production the flexibility and freedom of operation enjoyed prior to the advent of sound."

A CERTIFICATE of honourable mention has also been awarded to Warner Bros. and Arnold Grot for the design and perfection of the Warner Bros.' Water Ripple and Wave Illusion Machine, a picture of which is shown in the Academy's latest bulletin. The ripple machine is a mechanical device for creating the illusion of rippling water, thus allowing marine scenes to be made at less cost with natural results.

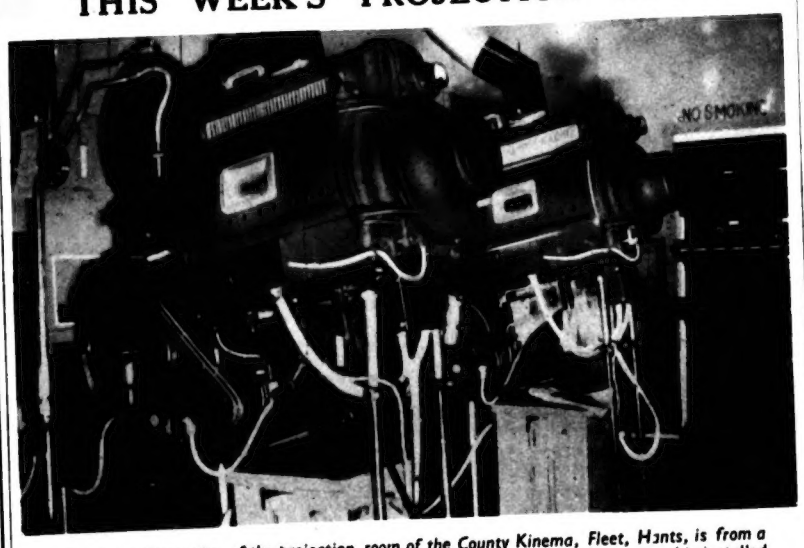
THEY get poets to write their musical criticism in Canada. Listen to the following description in a Toronto paper of Quentin Maclean playing the Eaton Auditorium organ in Toronto on a recen Saturday afternoon:—

"QUENTIN MACLEAN'S technique is so brilliant that he could be one of the world's brightest 'stunt' organists if he wished. But there was nothing of the 'stunt' in his playing on Saturday. It was chaste as severest organ lore traditionalism—but somehow the sun had got into the chancel and sent dancing rays of many-coloured tone into the shadowy corners where cobwebs and dust of ages lurked."

THE occasion was a dual performance with Q. M. at the console, and Dr. Charles Peaker explaining the organ's "innards" to the Casavant Society. The organist gave them "William Tell" in inimitable manner. Then came Mozart, Cesar Franck, John Ireland, Tschaikowsky, Mendelssohn and Elgar, and responding to a request, Q. M. danced a hornpipe on the pedals, which were coupled up to the keys and produced the lightest of airy treble response.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The above illustration of the projection room of the County Kinema, Fleet, Hants, is from a photograph taken by the chief operator. Western Electric Mirrophonic sound is installed and Stelmar Arcs provide illumination

LARGE-SCREEN TELEVISION IN U.S.

RCA STAGES 102 MILE RELAY TRANSMISSION

RESEARCH and experiment in television processes, which were arrested at the outbreak of war have been proceeding in America, with U.S. Government encouragement, so rapidly that it would appear that the leeway which that country suffered is being made up by intensive work on the part of leading electrical interests.

Hedge-Hopping Relays

News comes that RCA, which some time ago conducted a successful experiment by means of a captive balloon relay over a distance of 120 miles, has recently effected a transmission from New York to a relay station in Long Island, 51 miles distant, from which it was relayed over intermediate distances of 17, 23 and 28 miles back to New York.

Here, after its journey of 102 miles, it was picked up on a receiver fitted with a magnifying device and projected upon a screen 15 ft. by 10 ft. over a throw of 60 ft., with what is reported as remarkably good definition, a clear picture free from unsteadiness resulting.

A Co-axial Effort

A further experiment in transmission was conducted simultaneously by co-axial cable over a distance of 160 miles to Schenectady, from which it was broadcast to television set owners within the area.

It is held that these experiments prove the practicability of a relay system which is capable of indefinite extension and lays to rest for ever any question of the feasibility of chain television transmission on a nation-wide scale.

Other Demonstrations

The RCA broadcast was one—and to all intents the most important one—of a number of demonstrations arranged for members of the Federal Communications Commission by the National Television Committee. These included a Dumont demonstration of a method employing 625-line definition at 15 frames per second, designed to obviate obsolescence of home receiving sets in the event of changes being made in television standards. It is not thought, however, that the existing 441-line 30-frames standard will be changed.

In addition, Columbia Broadcasting System demonstrated television in natural colour over a wire transmitter on a square foot picture.

Bell Laboratories showed patterns put over from New York to Philadelphia and back, a distance of 200 miles, co-axial cable being employed.

RCA home receivers have a screen 13½ in. by 18 in. The image is first received on the face of a 5-in. projection Kinescope of 2¾ in. by 3⅝ in. The image is then enlarged by a coated *f*/2 lens and reflected to the 13½ in. by 18 in. translucent screen. The standard 441-line 30-frame method is employed.

The Theatre Equipment

The theatre set up in New York which projected the picture after its journey to Bamp

Continued on page 24

PUBLICITY
PRE-WAR EFFICIENCY FULLY MAINTAINED
PROMPT SERVICE
BEST RESULTS
NO WASTE
Telephone:
GIROSIGN LTD. GERRARD 3527 2336
90 WARDOUR STREET LONDON, W.1

POOL CARBONS

PATERSONS (GLASGOW) LIMITED
THEATRE FURNISHERS
REPAIRS A SPECIALITY
LARGE STOCKS IN HAND
ESTIMATES FREE
79 HOWARD ST. GLASGOW, C.1
TELEPHONE CENTRAL 5289

TELEVISION ADVANCE IN U.S.A.

Continued from page 23

Upton, Long Island, was a steel projector placed over the edge of the balcony in the New Yorker theatre. A control desk beside enables the operator to keep the picture bright.

The power supply was a high voltage rectifier rated at 70,000 volts and normally employing 60,000 volts.

The projection tube is similar in construction to RCA's home receivers. Its diameter is 7 in. and its length 14 in. The face of the tube is pointed away from the screen in a steel cylinder 3 ft. long and 34 in. in diameter. A concave reflecting mirror, with a 30-in. diameter is mounted a few inches away and thus picks up the image and passes it through a lens system to the screen with a magnification of 45 times.

The optical system has a speed rating of 0 7, being a variation of the Schmidt astronomical camera. It is claimed that by the use of this lens, which originally took six months to produce, a screen illumination of high standard is obtained.

Speakers on the Fantasound principle, but personally operated within the auditorium, gave an extra touch of fidelity to the demonstration.

WAR INDUSTRY IN MUSIC

A New Type of Interlude

Having recently criticised organists for excessive use of "community" interludes which have become very doubtful entertainment, it is up to me to suggest how we can gradually decrease the community items and bring new items of good entertainment value into the interludes to counteract the staleness and still give the patrons a chance of participation in the recital. Here is one suggestion, and may be some organists will think of others and send them for publicity in similar condensed form owing to the acute shortage of space in all Press publications.

The idea is a sort of musical cavalcade of the present war, commencing with the enslavement of Czechoslovakia, using excerpts from the "Carnival Overture" of Dvórak, to illustrate the national type of its music and using an H.M.V. symphonic record C 2842 synchronised. Poland's tragedy can be told by one of the wonderful dramatic songs from "Memories of Poland." "Purgatory's Conflagration" (Paxton), played softly, with its intense sadness and sorrow brought out to the full. As this dies away bring in "Tipperary" pianissimo to show British effort of help; then to Norway, illustrated by an excerpt from Grieg's "Death of Ase," from the "Peer Gynt" suite (Hawkes). Belgium and France can be jointly dealt with by excerpts from Bizet's fine overture "Patrie." Italy gives a chance to guy Mussolini by the "Factotum" from "Figaro," or "Funicula-Funicula," with a good satirical slide photo. The defence of Egypt can be illustrated by the fourth number in Luigini's "Ballet Egyptien," and Australia's part in the Libyan victory will need the popular "Waltzing Matilda" song (Ascherberg) with which the Aussies entered into the fight. The Greek National Anthem then follows. A reference to Turkey will make the "Turkish Patrol" useful, leading to a British illustration of power with Sir Edward Elgar's No. 4 "Pomp and Circumstance" (intro and finale), and some popular item such as "There'll Always Be An England" with a synchronised record vocal and orchestral for a community finale.

A. W. O.

Continued in next column

Warner Bros.' New Sound Advances

A SIMPLER FORM OF STEREOPHONY

PREVIOUS descriptions in the KINE. of the RCA-Walt Disney "Fantasound" system of stereophony will have suggested to many engineers and projectionists that, while providing a possibly ideal method of stereophonic reproduction, the enormous complication of the equipment needed, and the necessity of using two separate films, put it beyond the reach of any but the wealthiest exhibitor. A more practical alternative, less perfect theoretically but still capable of superficially similar illusions, has been demonstrated in the United States by Warner Bros. under the name of "Vitasound."

A Simpler Method

The principal points of difference between "Fantasound" and "Vitasound" are that in the latter only a single picture-and-sound film is used, and that, although three sets of speakers are needed, they are fed through only two amplifier channels; no auditorium speakers are used. In a theatre having regular and stand-by full-power amplifiers and three sets of stage speakers, conversion to "Vitasound" would be comparatively simple. The existing sound-heads would be modified, and the amplifier channels modified for variable-gain operation, and a control panel for handling the variable-gain control currents would be installed.

Track on Film Margin

As in the case of "Fantasound," volume expansion is secured by means of a control track, but in this case the track is actually recorded on the perforation margin of the film. The control track is stated to work as follows:—

It consists of an opaque line along the centre of the perforations varying in width from the full perforation width to a thin line. When the area between the perforations is entirely opaque, a second photo-cell in the sound-head is illuminated only when a hole passes through a special exciting light. Thus a 96-cycle signal results, which is of maximum intensity when the area between the perforations is entirely opaque; when the opaque area is reduced, the 96-cycle signal is reduced, and when the region between the holes is entirely clear, the signal strength is brought to its minimum.

This signal, amplified and rectified, is applied equally to both variable-gain amplifiers, but the variable-gain circuits do not respond in the same way to the signal. The response is so arranged that when the control signal is at a minimum the central speakers play normally and the side speakers do not play at all. As the signal strength increases, the side speakers begin to function, and at about medium strength of the control signal they are playing at about the same volume as the central speakers. Further increase in signal strength adds amplification to both sets of amplifiers, until at maximum control signal strength, the system is at maximum volume.

While the system is not claimed to give true stereophony, it incorporates the advantages of increased volume range, and of producing the sound at will either from the centre of the screen or from the full proscenium opening. The sound acquires a marked increase in depth and "presence."

An alternating system which actually does produce stereophony from a single film is also described. In this system, the signal control track, placed again between the sprocket holes, consists of three variable-density frequencies; the 96-cycle modulation is filtered out electrically. In the space of the normal sound-track two half-width tracks are placed side by side. One of these tracks is amplified by the single channel which supplies the central bank of speakers, the output from the other is equally divided between two additional channels which supply the right and left speaker banks. Each of the three channels includes a variable-gain amplifier, the gain being controlled by one of the three control frequencies.

The Control Track Function

The control track can silence any of the three banks of speakers; hence the sound from the second sound-track can be made to originate at either side of the proscenium, or to swing back and forth across the proscenium opening. However, the two side banks cannot be made to emit different sounds simultaneously. The system has not the full flexibility of "Fantasound," but it gives all the results of "trisonic" sound and in addition approaches the results of stereophonic reproduction.

In terms of equipment, it requires three channels of variable-gain amplification; three sets of speakers; and control facilities for filtering, amplifying and rectifying the control frequencies. It needs only modification of existing sound-heads, not separate sound-heads. Since this equipment remains capable of reproducing normal tracks, the system is well within the reach of the average exhibitor.

WORLD'S BIGGEST RESEARCH LABS.

BIG PLANNING BY RCA

THE world's largest radio research laboratories are to be built by the Radio Corporation of America. This was stated recently at Princeton, N.J., by David Sarnoff, president of RCA.

It will be known as RCA Laboratories and will be the headquarters for all the corporation's research and original development work, and for its patent and licensing activities. The new organisation is planned to promote the growth of radio and television as an art and industry and to meet the expanding demands of national defence.

"To equip our research staff with the best and most modern facilities and convenience we have purchased a large tract of land at Princeton," said Mr. Sarnoff, "upon which we will erect a laboratory building which will include a lecture auditorium and the combined technical and patent libraries of the RCA organisation. We hope to have the building completed before the end of this year.

"Such important fields as television, facsimile, electron optics, wave propagation and ultra-high frequencies open to radio a future even greater than its past.

"More and more of our research work is being concentrated on problems of national defence. The new RCA laboratories will make it possible to increase these efforts and to insure the maximum use of our research facilities for defence.

"By the application of electronic devices to industrial processes the radio age promises to electronise modern industry, just as the application of electrical devices to the industry at the beginning of this century created the electrical age.

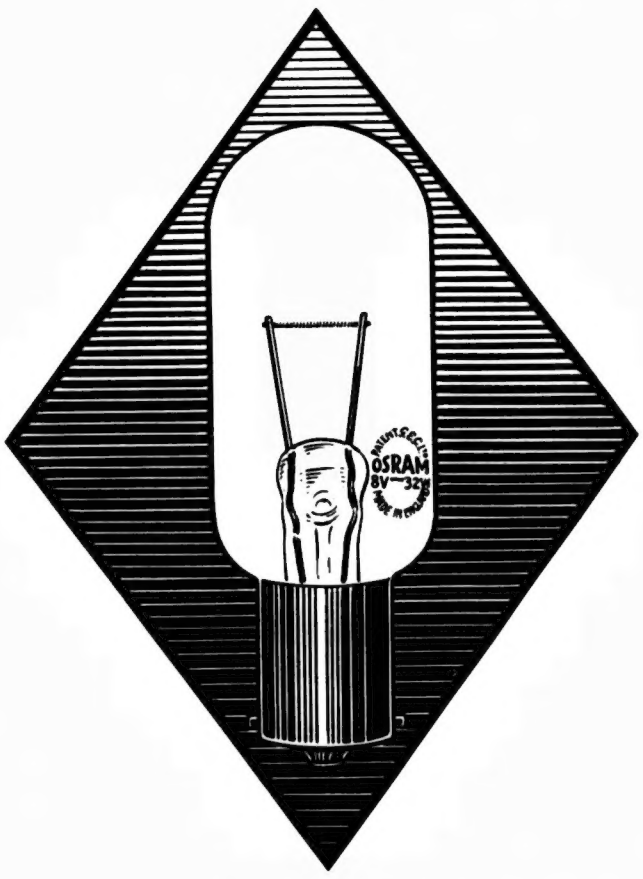
"By the establishment of the new laboratories, radio quickens its pace alongside the older industries, electrical, steel, automobile, wire communications, chemical, metallurgical and others.

"No new industry in the history of this country has made greater strides than radio or contributed more extensive benefits to people in all walks of life," said Mr. Sarnoff. "Research, which has enabled American industry to develop new products, new services and new employment, has also been the greatest factor in the continuing advancement of radio."

More than 130 manufacturers in radio and other fields, Mr. Sarnoff pointed out, are now licensed under the patents of RCA. He said that the new laboratories will continue to make inventions available to competitors and others, and to co-operate with them in the fullest development of the radio art.

Dr. V. K. Zworykin, the famous scientist so recently in the limelight through his work on the electron multiplier, will be closely connected with the new laboratories.

FOR SOUND SERVICE



USE —

Osram

EXCITER LAMPS

No matter what changes have taken place, the quality and precision in the manufacture of Osram Exciter Lamps remain the same.

The uniformity of construction which characterise Osram Exciter Lamps eliminates any of the troubles in refocussing which usually occurs when replacing lamps.

Due to their robust construction, they can always be relied upon to provide the maximum light output during the life of the lamp under arduous conditions. Suitable types are available for most standard sound equipments

Use G.E.C. Electrical Accessories

MADE IN ENGLAND

A G.E.C. Product

Advt. of The General Electric Co. Ltd., Magnet House, Kingsway, London, W.C.2.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

DIVERS METHODS—STEPPING-UP ENTHUSIASM —TRAVEL BY CROOKS' TOUR

ARE stills essential to a good vestibule display? Reynolds Roberts, manager of the Elite, Middlesbrough, contends that although they do attract attention an equally effective display can be got up with the aid of picture-pages of the "Kine." This he proved beyond doubt when he publicised "Hit Parade Of 1941" (British Lion). Obtaining three accordions, a uke and saxophone from a local music dealer, and using two single pages and one double page spread from the "Kine.," an excellent display causing considerable comment was carried out in the vestibule.

AS a last publicity stunt before he left the Palladium, Blackpool, to take a job more directly concerned with the war effort, W. S. Wain staged a foyer display which evoked general congratulation from his patrons. It was in connection with the showing of "South of Pago Pago" (United Artists), and consisted of an underwater scene of a diver attacking a shark. The fish was a stuffed one loaned from a local museum, the diver, coral and other under-sea objects being fashioned from cut-outs. The front of the display was covered with green curtain gauze, which, when flooded with light green, gave a splendid deep-sea effect to the tableau, which appeared to be staged in a huge tank. In front of the floodlight a flicker was rigged up which gave the effect of ripple.

With that successful effort, Mr. Wain changes evening kit for a mechanic's overalls for the duration, but he takes with him the good wishes of proprietors, staff and patrons and also—which he seems to value hardly less—a certificate of membership of the KINE. Company of Showmen. Good luck.

"Freedom Radio" Display

A SIMPLE but effective stunt was carried out by Reynolds Roberts, manager of the Elite, Middlesbrough, with the co-operation of a local radio dealer, to publicise "Freedom Radio" (Columbia). With the aid of three radio sets—loaned by the local radio dealer—Press quotes, stills and photos of the stars, an attractive display was erected in the vestibule. When the vestibule was blacked-out at night the panel of the centre radio was illuminated, catching the eye of both patrons and passers-by. A placard was also placed in with the display, advertising both the film and the radio dealer.

Useful Newspaper Publicity

IT is a long while since so complete an entertainment guide has been brought to my notice as Bernard Charlesworth's page in a recent issue of the *West Herts Post*.

Nearly four-and-a-half columns of display advertising, practically the whole of which is devoted to film presentations in the Watford area, encloses an interesting and well informed causerie dealing with screen, stage and variety. Most composite pages of this kind generally comprise a bad hash-up of renters' dope, but Mr. Charlesworth has discarded these methods in his entertainment gossip which, on this occasion, naturally deals with the repercussion of the Sunday theatre decision. Adjacent is another column presenting thumb-nail synopses of current films with name of theatre, title, category, type of film and renter boldly displayed.

Useful as this layout is it would be enhanced, I think, if the cast and director were given in the style followed in the KINE. Trade Show Diary. Altogether, this composite page should prove helpful alike to the patron and the exhibitor.

Watch Your Step, Adolf!

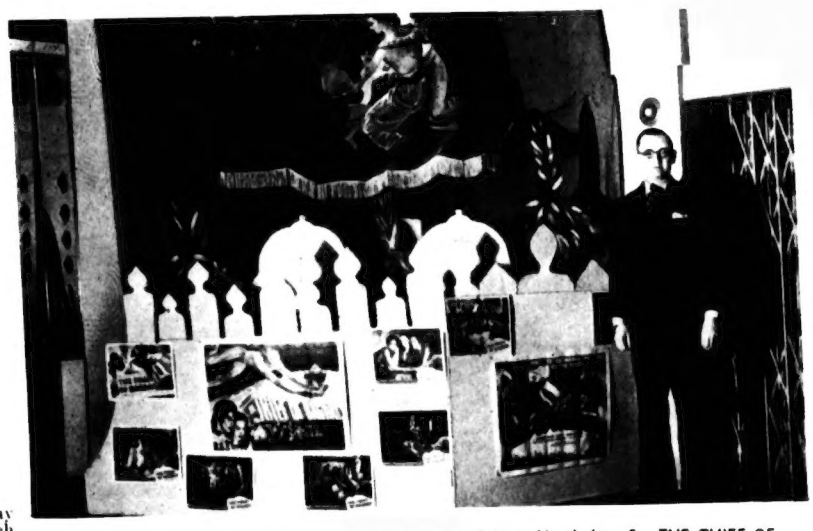
A VERY effective display which combined exploitation with a true-to-life commentary on the war situation was arranged by Jack Thomas three weeks prior to the presentation of "The Great Dictator" (U.A.) at the Shaftesbury (A.B.C.), Leeds.

The display consisted of black steps each representing a country violated by Hitler, and a cut-out of Charlie Chaplin. On the step representing France was a large hand pointing to Hitler on which was printed "Watch Your Step." On the top step (Britain) each branch of the Services was displayed—the Royal Navy, the Army and the Royal Air Force, with the words "Mightier Yet." Over all the Prime Minister's message to the nation. This tableau attracted an enormous amount of attention from patrons.

Seeing Stars at Worthing

CONCENTRATING on attractive lobby displays, in these difficult publicity days, Gerald Masters has evolved an engaging stellar scheme by which to announce forthcoming special Lookings. The ceiling of the entrance hall of Odeon, Worthing, gives the illusion of a canopy of stars, these cut-outs twinkling with details of each specific film due in early course. The idea, carried out in varied colours, has an arresting effect. For his screening of "They Knew What They Wanted" (RKO-Radio) good play was made with the prominent exhibition of an original programme of the stage version at the St. Martin's Theatre, London, in 1926.

MRS. Knowles keeps pace with her restaurant features, the latest being a well-billed "economy" lunch at one shilling inclusive, which wonderful value two-course repast is pulling in an entirely fresh patronage, solving, as it does, the problem of a cheap meal prior to seeing the show.



Picture above shows the artistic foyer display at the Odeon, Llandudno, for THE THIEF OF BAGDAD (U.A.), arranged by the manager T. C. Gwilliam, seen on the right of the picture. A description of this display was given in last week's KINE.

Publicising "Crooks' Tour"

WELL ahead of playdate the pay-box of the Plaza, Chichester, was made to resemble a tourist travel agency by T. D. Hunt, for the showing of "Crooks' Tour" (Anglo American).

A huge streamer across the full length carried the title and the names of famous places touched during the "tour," while front panels invited patrons to travel with Naunton Wayne, Basil Redford and Greta Gynt. Another announced, **"You've heard it on the air, now see it on the screen,"** and a third read **"Book here for Bagdad, Istanbul, Budapest."** During the week of showing a further art poster was added reading **'Crook's Tour.' Three departures daily at 3, 5.45 and 8.30."**

A display of 11 x 14 stills finished off a very attractive and compelling publicity campaign.

This effective patriotic display at the Shaftesbury, Leeds, linked up the country's effort with THE GREAT DICTATOR (U.A.)

Exeter's Frontier Post

QUITE an impressive Frontier post was achieved with ready-to-hand materials by Harry Clare (manager of the Exeter Odeon) for the screening of "North-West Mounted Police" (Paramount). With some disused streamers, pieces of stout cardboard, three-ply and paint, the box-office and balcony above were effectively converted into a representation of an outpost. Snow-covered pine branches and ground and hurdles provided the background against which stood a "Mountie" correctly attired in the regulation outfit. The scheme attracted considerable attention and numerous favourable comments.

They Got Their Patrons!

ANOTHER exhibitor who put members of his male staff in "Mountie" uniform for the showing of this Paramount picture was Nat. G. Farmer, of Black's Regal, Sunderland. In addition the badge of the regiment was prominently displayed all over the theatre; cross-road sign posts were placed in each foyer, one word of the film title being painted on each arm which were so arranged that a patron in any position could read the full name of the picture. Mr. Farmer also secured a number of full window displays in some of the biggest shops in the town, giving emphasis to the "get their man" slogan.

Robin Richmond, who for some time has been touring Great Britain with a Lafleur organ and appearing on the stage of kinemas and theatres, has been appointed to the console of the Paramount, Tottenham Court Road.

ROWLAND TIM'S FINE INTERLUDE RECORD

At Capitol, Aberdeen

An interesting letter reaches me from my old friend and brother organist, Rowland Tims, F.R.C.O., who has been nearly three years resident solo organist at the Capitol, Aberdeen. With the exception of his annual holiday period he has never missed giving a triple series of recitals every day, making over 459 different interludes which must be something of a record in point of average for a similar period. I always knew him as a glutton for work in the old silent days when he was at the Capitol, Haymarket, W. So I am in no way surprised at his achievements. By the way, the management has also done a spot of good co-operation and publicity by the fact that never once has it failed to advertise the organist both outside the theatre and in all poster and newspaper advertisements.

Vocal artistes, like Frederick Sharp, the broadcasting baritone, and other of similar popularity are featured in the organ interludes and a couple of the R.A.F. aircraftsmen and well known kinema organists, Felton Rapley and Howard Lee, have co-operated in the musical programme when on leave.

Just as a side line, presumably to keep him out of mischief, Rowland has now become organist and choirmaster at a Scottish Kirk nearly opposite the kinema, and between kinema shows is presumably enjoying the training of canary choristers and fine Scotch bass singers. Let us hope he won't get his interludes mixed up and that the congregation are good customers at the kinema.

A. W. O.

FOR MAY 26 RELEASES

Compiled by A. W. Owen

"TREE OF LIBERTY"
(Columbia)

CERT. U. 10,409 ft. Reg. No. F.3759. Reviewed in KINE. January 16, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Cary Grant, Martha Scott.
ATMOSPHERE.—Spectacular period political melodrama, describing the events which led to Britain's surrender of her American colony. Presented in biographical form, it emphasises democracy and the folly of class distinctions.
ORGAN.—"Liberty Bell" March, Sousa (Keith Prowse), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8837 (Royal Air Force Band).

"YOU'LL FIND OUT"
(RKO-Radio)

CERT. A. 8,681 ft. Reg. No. F.3788. Reviewed in KINE. February 6, 1941.
PUBLICITY.—One 6-sheet.
STARS.—Kay Kyser, Peter Lorre.
ATMOSPHERE.—A spooky house crime play, with vocal and jazz-band interludes as contrast, an alternation of melody, slapstick and thrills. Opening sequences concern a twenty-first birthday celebration, with a dance band featured.
ORGAN.—"Bal Masque," Valse Caprice, Fletcher (Hawkes), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1914 (orchestra).

"SECOND CHORUS"
(Paramount)

CERT. U. 7,651 ft. Reg. No. F.3959. Reviewed in KINE. March 20, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Fred Astaire, Paulette Goddard.
ATMOSPHERE.—Musical extravaganza in the dance band atmosphere, telling of the rivalry of two trumpeters, both in their professional duties and in romance. Paulette Goddard and Fred Astaire join in a new number, "Dig It," and Artie Shaw's Band is featured.
ORGAN. Theme duet, "Dig It" (Walsh Holmes), with adaptation from the professional vocal-piano copy.
NON-SYNC.—As organ, various recordings in April lists.

"THE SAINT'S VACATION"
(RKO-Radio)

CERT. A. 7,038 ft. Reg. No. Br./Dr.3882. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Hugh Sinclair, Sally Gray.
ATMOSPHERE.—Espionage comedy melodrama, another contribution to the popular "Saint" crime series. The story is for the most part set in Switzerland.
ORGAN.—"Edelweiss" Overture, Komzak (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1022 (Louis Voss Orchestra).

"MONEY AND THE WOMAN"
(Warner)

CERT. A. 6,029 ft. Reg. No. F.3742. Reviewed in KINE. January 23, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Jeffrey Lynn, Brenda Marshall, John Litel.
ATMOSPHERE.—Triangle melodrama told in financial atmosphere, in which a bank official covers up the defalcations of a subordinate in the interests of romance with "a crime does not pay" theme.
ORGAN.—"Melodie Passionnee," Tapp (Bosworth), with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Bosworth B.C. 1094 (Regent Orchestra).

"THAT GANG OF MINE"
(Pathé)

CERT. U. 5,567 ft. Reg. No. F.3792. Reviewed in KINE. January 30, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—The East Side Kids, Clarence Muse, Joyce Bryant.
ATMOSPHERE.—East Side Kids in juvenile comedy-drama depicting some of the hazards and temptations of sport and racing. Sentiment is mixed with horseplay and suspense.
ORGAN.—No. 3 of "Three Dream Dances," Suite, Coleridge-Taylor (Ascherberg), with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. 8877 (London Palladium Orchestra).

MORGAN'S SLIDES Ltd.
STILL AT YOUR SERVICE
309, GRAY'S INN ROAD,
LONDON, W.C.1
HENRY M.
KNOWS HOW and WHEN
Phone: TERminus 2536-7.

Why Buy New Display Frames?

If your frames have been damaged install new ones, but don't make a large capital outlay, especially these times, for Coltman's will install new frames covering every position and they are the best that can be bought. Further, these will be serviced with attractive publicity for current and advance features, all at an inclusive weekly charge. The advantages are no capital outlay, a really attractive advertising display with a never-failing supply of publicity, and the convenience of dealing with only one firm—think it over.

COLTMAN DISPLAYS LTD.
Fairfield Works • Hounslow • Middlesex
Telephone . . . . . HOUnslow 3265-6

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 ,, ,, ,, 10
26 ,, ,, ,, 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

WILL all those who wrote in and others who were interviewed for managers' positions in recent months write in again to Danilo Cinemas, 13, Westbourne Road, Edgbaston, Birmingham, as our New Street premises have been destroyed by enemy action?

WANTED, CHIEF OPERATOR; EXEMPT MILITARY SERVICE; SAFE AREA, COUNTRY TOWN, SOUTH OF SCOTLAND; DIESEL PLANT, DUOSONIC EQUIPMENT.—WRITE, ENCLOSING REFERENCES AND SALARY REQUIRED, S., BOX 765, KINEMATOGRAPH WEEKLY.

FIRST-CLASS Managers, exempt from military service for important kinema circuit in North-West England. Also Ballroom Manager. Fullest particulars and photograph if possible (latter returnable) to Superintendent, 5, Rialto Buildings, Liverpool, 8.

THE Emery Circuit require Manager, small industrial hall, Lancashire, duration of war only; must be exempt military service; live showman only considered.—Apply immediately, General Manager, Emery Cinema Circuit, 26, Cross Street, Manchester, 2, stating age, experience (especially regarding publicity) and salary required.

CHIEF and Second Operators wanted.—Full particulars to Eskay Circuit, Commerce Chambers, Elite Buildings, Nottingham.

SITUATIONS VACANT (cont.)

LIVE Manager wanted for kinema in Shrewsbury; permanent situation to right man, who must be over age or unfit for military service and prepared to undertake some training in London as a preliminary.—Applications, with particulars of experience, salary, photograph, etc., to the Secretary, Shrewsbury Empires, Ltd., Castle Gates, Shrewsbury.

CHIEF Operator (or capable Second), small modern kinema, Leicestershire; very comfortable position; 1½ shows nightly, two matinees (no Sundays).—State experience, salary required, Managing Director, Ritz, Lutterworth, Rugby.

WANTED, First and Second Operators; W.E. equipment; Diesel oil engine; comfortable position.—Apply with full particulars, and salary required, to Keynsham Picture House, Ltd., Charlton Cinema, Keynsham, Somerset.

CHIEF Operator, over 40 (Mirrophonic, Hewittic rectifier), for Yorkshire; permanent position to the right man.—Qualifications, references, and salary required, write, X., Box 746, Kinematograph Weekly.

CHIEF Projectionist: Mirrophonic; first-class projection essential; permanent; £4 10s.—Age, particulars, O'Dea, Supervisor, Empress, Runcorn.

ASSISTANT Projectionist for private West End theatre; R.C.A.; national work; hours 9-6.—S.F.L., 71, Dean Street, W.1.

SITUATIONS VACANT (cont.)

REQUIRED for R.A.F. kinemas, experienced Projectionists; able drive car; good salary depending on qualifications.—Kinctours, Ltd., 5, Corporation Street, Lincoln.

SECOND Operator; small town, safe area; good wages; permanent; open immediately.—King's, Oswestry.

SECOND Operator required.—Apply, Commodore Cinema, Orpington, Kent.

SITUATIONS WANTED

MANAGER (exempt); experienced all duties; competent electrician; vacant at present.—Berry, 26, Mornington Crescent, London, N.W.1.

MANAGER, capable, energetic, holding responsible position, over 45, desires change; prefers West; would consider administrative post with Circuit or Renter.—A., Box 749, Kinematograph Weekly.

MANAGER available for immediate engagement, London or suburbs; extensive experience all branches; excellent references; exempt military service.—N., Box 730, Kinematograph Weekly.

MANAGER (39), fully conversant all branches; good education and address; competent projectionist; circuit or independent; anywhere.—V., Box 708, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, disengaged; age 45; good appearance; active; well educated; 20 years' thorough managerial experience; excellent references; reasonable salary for permanency; go anywhere.—N., Box 760, Kinematograph Weekly.

MANAGER (48), many years consistently successful, well versed all branches, would supervise small circuit or manage first-class hall, anywhere; excellent testimonials. Bond, Manager, 39, Hillside Crescent, Newsome, Huddersfield.

OPERATOR-ELECTRICIAN, over military age, 25 years' experience; accept Manager-Operator; fully competent any plant. Operator, 619b, High Road, Leyton, E.10.

RELIABLE Chief Operator (exempt) desires position anywhere; W.E., R.T.-H. rectifiers; excellent references; salary £5.—Operator, 2, Brooklands Road, Thames Ditton.

CHIEF Operator in super desires change; age 38; 10 years with present circuit; W.E., H.T. arcs, Simplex, oil-burning boilers, organ, Plenum, etc. —fers, T., Box 766, Kinematograph Weekly.

YOUNG Projectionist (25), tall, of good appearance and intelligence, graded C3, is interested in managerial side and desires position as Assistant Manager; anywhere.—U., Box 767, Kinematograph Weekly.

SONG and Lyric Writer with originality, capable composing melody numbers and complete musical scores, desires collaborate with film production unit; pianist, vocalist, with long professional experience. Inquiries, Q., Box 763, Kinematograph Weekly.

ADVERTISER has an organised plan for the rapid and economical production of shorts and second feature films; an interview with any interested film company would be appreciated, with view to early start on production. Further particulars, write, Fred Whitaker, P., Box 762, Kinematograph Weekly.

FILM Distributors or Kinema Circuits.—Progressive secretarial post wanted by man (35), exempt medical grounds, in clerical post at present; shorthand typist, linguist, knowledge book-keeping, trade experience; drive car.—W., Box 721, Kinematograph Weekly.

COMPETENT Lady Secretary (29) seeks responsible post; 12 years' business experience, includes five years Film Trade (publicity and booking depts.); expert shorthand-typist, all secretarial duties, some book-keeping, understands logbooks; capable of taking charge small office or section; initiative; excellent references; commencing salary, 7os.—R., Box 764, Kinematograph Weekly.

THEATRE SEATS

WANTED, 210 14-in. or 15-in. second-hand Seats.—King's Cinema, Stockport.

TIP-UP Seats re-covered. Moderate charges; seats purchased.—R. Bovilsky, Seating Specialist, 34, Paterson Street, Glasgow, S.2

CINE LENS
ALL FOCI AND MAKES
Universal Cinema Supplies
94, Wardour Street, W.1

FOR SALE AND WANTED

CITY OF PORTSMOUTH.

OFFERS are invited for the PURCHASE of the SOUND and PROJECTION APPARATUS installed at the South Parade Pier, Southsea. Detailed Specification may be obtained from the Contracts Section, City Treasurer's Department, Northern Secondary School, Portsmouth. Offers must be delivered to the undersigned in a plain sealed envelope endorsed "Sound and Projection Apparatus," not later than 10 a.m. on Monday, 12th May, 1941. The envelope must not bear any name or mark indicating the sender.

Royal Beach Hotel, Southsea. 18th April, 1941.
F. J. SPARKS, Town Clerk.

FOR Sale, British Acoustic Sound Equipment, suitable for 1,000 to 1,500 capacity; complete soundheads, Roxy horns, twin non-synchronous attachment; can be seen by appointment at the Astoria Cinema, Morecambe.—Apply, Waters and Atkinson, 2a, Euston Road, Morecambe.

WANTED, Rotary Converter, any size.—Hull, 221, City Road, London, E.C.1.

ONE or two Projectors with sound equipment, portable preferred. Suitable 600 capacity.—W., Box 769, Kinematograph Weekly.

E. G. TURNER
ALL-METAL SCREENS • *BEST LIGHT and SOUND*
43-49, Higham St., Walthamstow, E.17
'Phone: LARKSWOOD 1061-2.

FORTHCOMING TRADE SHOWS

DATE.	TIME.	PLACE.	TITLE OF FILM.	SHOWN BY.	STARS.	CERT
LONDON						
Thur., April 24	2.30 p.m.	Cambridge	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	A
.. .. 24	2.30 p.m.	Phœnix	So Ends Our Night	United Artists	Fredric March	—
Fri., .. 25	11 a.m.	Phœnix	Caught in the Act	Pathe	Henry Armetta	—
.. .. 25	2.30 p.m.	Phœnix	The Devil Bat	Pathe	Bela Lugosi	U
Wed., .. 30	11 a.m.	Pathe Theatre	Pathe Pictorials, Nos. 287, 288, and 289.	Pathe	———	U
BIRMINGHAM						
Fri., April 25	10.30 a.m.	Scala	Major Barbara	G.F.D.	Wendy Hiller	A
.. .. 25	10.30 a.m.	Forum	Melody and Moonlight	British Lion	Johnny Downs	U
Tues., .. 29	10.30 a.m.	Forum	City for Conquest	Warner	James Cagney	A
.. .. 29	10.30 a.m.	Scala	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A
.. .. 29	10.45 a.m.	West End	Meet the Missus	British Lion	The Higgins Family	U
Wed., .. 30	10.30 a.m.	Forum	The Letter	Warner	Bette Davis	A
.. .. 30	10.30 a.m.	Scala	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
.. .. 30	10.45 a.m.	West End	Bowery Boy	British Lion	Dennis O'Keefe	A
Thur., May 1	10.30 a.m.	Scala	Bitter Sweet	M-G-M	Jeanette McDonald	U
CARDIFF						
Fri., April 25	10.45 a.m.	Olympia	City for Conquest	Warner	James Cagney	A
.. .. 25	11 a.m.	Park Hall	Bitter Sweet	M-G-M	Jeanette McDonald	U
.. .. 25	10.45 a.m.	Empire	Meet the Missus	British Lion	The Higgins Family	U
Tues., .. 29	10.45 a.m.	Olympia	The Letter	Warner	Bette Davis	A
.. .. 29	10.45 a.m.	Odeon	Bowery Boy	British Lion	Dennis O'Keefe	A
Wed., .. 30	10.45 a.m.	Odeon	Rookies	G.F.D.	Bud Abbott	U
Thur., May 1	11 a.m.	Park Hall	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	A
GLASGOW						
Fri., April 25	11 a.m.	Own	Jennie	20th Century-Fox	Virginia Gilmore	U
.. .. 25	10.45 a.m.	La Scala	Melody and Moonlight	British Lion	Johnny Downs	U
Tues., .. 29	10.40 a.m.	Regal	City for Conquest	Warner	James Cagney	A
.. .. 29	10.45 a.m.	Playhouse	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
Wed., .. 30	10.45 a.m.	Regal	Four Mothers	Warner	Lane Sisters	U
.. .. 30	10.45 a.m.	Paramount	Rookies	G.F.D.	Bud Abbott	U
.. .. 30	10.45 a.m.	La Scala	Bitter Sweet	M-G-M	Jeanette McDonald	U
.. .. 30	10.45 a.m.	Cranston's	Meet the Missus	British Lion	The Higgins Family	U
Thur., May 1	11 a.m.	Own	Chad Hanna	20th Century-Fox	Henry Fonda	U
LEEDS						
Fri., April 25	10.45 a.m.	Odeon	Major Barbara	G.F.D.	Wendy Hiller	A
.. .. 25	10.45 a.m.	Scala	Bowery Boy	British Lion	Dennis O'Keefe	A
Tues., .. 29	10.45 a.m.	Tower	Chad Hanna	20th Century-Fox	Henry Fonda	U
.. .. 29	10.45 a.m.	Ritz	City for Conquest	Warner	James Cagney	A
.. .. 29	10.45 a.m.	Odeon	Rookies	G.F.D.	Bud Abbott	U
Wed., .. 30	10.45 a.m.	Ritz	Tugboat Annie Sails Again	Warner	Marjorie Rambeau	U
.. .. 30	10.45 a.m.	Tower	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A
Thur., May 1	10.45 a.m.	Ritz	Bitter Sweet	M-G-M	Jeanette McDonald	U
LIVERPOOL						
Fri., April 25	10.45 a.m.	Scala	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
.. .. 25	10.30 a.m.	Futurist	Bitter Sweet	M-G-M	Jeanette McDonald	U
.. .. 25	11 a.m.	Forum	I Married Adventure	Columbia	Mrs. Martin Johnson	U
Tues., .. 29	11 a.m & 2.30 p.m.	Own	Chad Hanna	20th Century-Fox	Henry Fonda	U
.. .. 29	10.45 a.m.	Forum	Four Mothers	Warner	Lane Sisters	U
.. .. 29	10.45 a.m.	Odeon	Meet the Missus	British Lion	The Higgins Family	U
Wed., .. 30	10.45 a.m.	Forum	City for Conquest	Warner	James Cagney	A
.. .. 30	10.45 a.m.	Paramount	Rookies	G.F.D.	Bud Abbott	U
.. .. 30	10.45 a.m.	Trocadero	Bowery Boy	British Lion	Dennis O'Keefe	A
.. .. 30	10.45 a.m.	Palais de Luxe	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	A
MANCHESTER						
Fri., April 25	10.45 a.m.	Gaiety	Jennie	20th Century-Fox	Virginia Gilmore	U
.. .. 25	11 a.m. & 2.30 p.m.	Own Private T.	Tugboat Annie Sails Again	Warner	Marjorie Rambeaux	U
.. .. 25	10.45 a.m.	Odeon	Meet the Missus	British Lion	The Higgins Family	U
Tues., .. 29	10.45 a.m.& 2.30 p.m.	Private Theatre	City for Conquest	Warner	James Cagney	A
.. .. 29	10.45 a.m.	Odeon	Bowery Boy	British Lion	Dennis O'Keefe	A
Wed., .. 30	11 a.m.& 2.30 p.m.	Private Theatre	Honeymoon for Three	Warner	Ann Sheridan	A
.. .. 30	10.45 a.m.	Odeon	Rookies	G.F.D.	Bud Abbott	U
.. .. 30	10.45 a.m.	Market Street	Bitter Sweet	M-G-M	Jeanette McDonald	U
Thur., May 1	10.45a.m.& 3p.m.	Odeon	Chad Hanna	20th Century-Fox	Henry Fonda	U
.. .. 1	10.45 a.m.	Gaiety	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
NEWCASTLE						
Fri., April 25	10.45 a.m.& 3p.m.	Own	One in a Million (Re-issue)	20th Century-Fox	Sonja Henie	U
.. .. 25	10.45 a.m.	Essoldo	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A
.. .. 25	10.45 a.m.	Odeon	Bitter Sweet	M-G-M	Jeanette McDonald	U
.. .. 25	11 a.m.	Tatler	Meet the Missus	British Lion	The Higgins Family	U
Tues., .. 29	10.45a.m.& 3p.m.	Own	Chad Hanna	20th Century-Fox	Henry Fonda	U
.. .. 29	10.45 a.m.	Haymarket	The Letter	Warner	Bette Davis	A
.. .. 29	11 a.m.	Essoldo	Bowery Boy	British Lion	Dennis O'Keefe	A
Wed., .. 30	10.45 a.m.	Haymarket	City for Conquest	Warner	James Cagney	A
.. .. 30	10.45 a.m.	Odeon	Rookies	G.F.D.	Bud Abbott	U
.. .. 30	10.45 a.m.	Westgate	Andy Hardy's Private Secretary	M-G-M	Mickey Rooney	A
NOTTINGHAM						
Fri., April 25	10.45 a.m.	Ritz	Rookies	G.F.D.	Bud Abbott	U
Tues., .. 29	10.45 a.m.	Scala	Dark Streets of Cairo	G.F.D.	Sigrid Gurie	A
.. .. 29	10.30 a.m.	Carlton	Melody Ranch	British Lion	Gene Autry	U
Wed., .. 30	10.45 a.m.	Scala	Love, Honour and Oh Baby	G.F.D.	Donald Woods	A
.. .. 30	10.30 a.m.	Carlton	Melody and Moonlight	British Lion	Johnny Downs	U
SHEFFIELD						
Fri., April 25	10.45 a.m.	Cinema House	Rookies	G.F.D.	Bud Abbott	U
.. .. 25	10.45 a.m.	Picture House	Melody and Moonlight	British Lion	Johnny Downs	U
Tues., .. 29	10.45 a.m.	Union Street	Tugboat Annie Sails Again	Warner	Marjorie Rambeau	U
.. .. 29	10.45 a.m.	Cinema House	Meet the Missus	British Lion	The Higgins Family	U
Wed., .. 30	10.30 a.m.	Union Street	One in a Million (Re-issue)	20th Century-Fox	Sonja Henie	U
.. .. 30	10.45 a.m.	Cinema House	Old Mother Riley's Ghosts	Anglo-American	Lucan and McShane	U
.. .. 30	10.45 a.m.	Hippodrome	City for Conquest	Warner	James Cagney	A
Thur., May 1	10.45 a.m.	Cinema House	The Wild Man of Borneo	M-G-M	Frank Morgan	U
.. .. 1	10.45 a.m.	Picture House	Bowery Boy	British Lion	Dennis O'Keefe	A

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Twentieth Century-Fox.
4. Tabulated Trade Shows.
Classified Advertisements.

	PAGE
Beard, R. R., Ltd.	21
Coltman Displays, Ltd.	25
General Electric Co., Ltd.	24
Girosign, Ltd.	23
Ilford, Ltd.	20
Morgan's Slides, Ltd.	25
Moy-Omnia	21
Paterson, Ltd.	23
Pathé Pictures, Ltd.	13-16
Pool Carbons	23
Turner, E. G.	26
Twentieth Century-Fox	7 & 8
Universal Cinema Supplies	26
Vinten, W., Ltd.	22

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd., by ODHAMS PRESS Ltd., Long Acre, W.C.2.
April 24, 1941